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WOMAN'S MYSTERIES
ANCIENT AND MODERN



The Hecaterion of Maronebad. This triple figure of Hecate is very common. It is sometimes shown with the crescent moon behind one head. Here each figure holds a torch, those on the sides represent the waxing and the waning moon, while the central figure holds two torches representing the light of the full moon [From *Pausanias, Mythology and Monuments of Ancient Athens*, Verrall and Hagrison, The Macmillan Company, London, 1890, by permission.]

WOMAN'S MYSTERIES

Ancient and Modern

BY

M. ESTHER HARDING, M.D., M.R.C.P.

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PREFACE

THE symbolism of the Moon has proved to be a fascinating subject for research, leading as it does into many unexpected fields rich in significance for the spiritual life of our times. In the present volume only a few outstanding features have been brought together for interpretation. The selection was made in order to emphasize as clearly as possible the meaning of the initiation to Eros which represented in the past an essential phase of development and which, important though it is for the present day, is almost entirely neglected in our culture.

We live in an age of executives and scientists and our leaders are chosen from those ranks. Little if any attention is paid to the achievement of an inner development in the emotional realm. Indeed it is generally taken for granted among us that an individual's emotions are what they are and that they are not subject to development, certainly not to education. Even those who should lead the public in this respect seem at times to be unaware of the crying need for emotional development and the problem that its neglect has created. Take, for instance, the statements of Dr. John Watson reported in a recent interview for the *Boston Sunday Herald*¹ where he states that marriage is an arrangement by which two people can be mutually satisfied in their separate "narcissisms" — their "auto-erotisms." It does not seem to occur to Dr. Watson that this is just what a marriage should *not* be. An alliance between two people of any kind, even a business alliance, with such

¹ *Boston Sunday Herald*, August 26th, 1934.

motives could not be expected to survive, while a marriage formed on such a basis is hardly worthy of the name of "human relationship." It would indeed prove to be the grave of any germ of psychological development within the partners.

To be and to remain auto-erotic in one's relationships implies that one has only an undeveloped personality with which to meet all the human intricacies which make up the problems of the world. Our modern difficulties, whether social, political or economic, are in the final analysis human problems, problems of human needs and human relationships. Any fundamental discussion of these matters always reveals the same basic difficulty: "If only human beings were different" — more honest, more conscious of the effects of what they do, if they would trust each other more, if only they were convinced of the trustworthiness of others and incidentally of themselves, if only no one was trying to get ahead by undercutting another — then we could deal readily enough with material supplies and their distribution, which form the chief question of social, economic and international controversy. But human beings are selfish and egotistic. Their love and consideration are shallow and unreliable, and pitifully narrow in their range.

Being practical-minded people we accept these characteristics of human nature as inevitable. Only the dreamer and the unpractical person talks of a Utopia, where everyone shall be honest and shall love his neighbour as himself. Certainly human nature will never be changed overnight or in the mass. We have to deal with the world as it is, but that does not mean that there is nothing to be done about the emotional immaturity which is at the bottom of so many of our difficulties.

Emotional development cannot be reached by thinking about the emotions or by a system of education, rationally applied. The mind is developed by making the student think

and the body by making him exercise. Yet these statements, though true in one sense, are quite false in another. For no one can *make* a student think or exercise himself. It is only when the student voluntarily applies his mind to the problems presented to him, or voluntarily disciplines his body to overcome the difficulties of his exercises or athletics that development results. In a similar way no prescribed course of emotional exercises can produce emotional development.

The ancient religions of the moon goddess represent the education of the emotional life as taking place not through a course of study, not even as the result of a system of discipline, though both these things doubtless entered in, but through an initiation. The interpretation of the moon mysteries, which is suggested in the following chapters, links our modern life problems to those of the ancient peoples who recognized that in their day, as in ours, the world at times became sterile and was laid waste, not by war or pestilence, but because some essential fertilizing spirit had been withdrawn. Everything became dry and dusty and infertile. If there was food it did not nourish; we also have found that the farm products in excess in one part of the United States do not nourish the hungry in another part. If there was energy it did not enable a man to support his family or build a life of dignity and culture for himself; we are also forced to recognize that this is the case today, for promising young men and women amply trained are leaving the colleges and technical schools only to find that they are entering a world which does not need them, all their good gifts and high hopes are doomed to decay unused. But while we still cling rather desperately to the hope that better arrangements, better codes of industry, better man-made regulations, may overcome these tragic discrepancies, and while the cynical remind us that war is the only occupation which is never oversupplied with the young and the strong, the ancients

said in symbolic language, that the moon goddess, goddess of love and fertility, was absent from the world in the land of No-Return, and our modern poets dimly voice the same idea.

Perhaps if more attention were directed to bringing the goddess back in the individual life through the psychological experiences which are the modern equivalent of the initiations of the moon goddess, that is if more people were concerned that their emotional lives and their human relationships should not be lived on the childish level of self-love and pleasure seeking, but learned to make a more mature adaptation to the emotional demands of life, a way out of this impasse might open before us.

One hesitates to dogmatize in these matters. Each human being is so blind and can only see that which is before his eyes, but the wisdom of the ages, represented in myths and religious symbols, has without doubt a larger vision, a longer range, than that of any individual. If we can understand its teachings aright they can be taken with a certain justification as a guide, in the sense of a sign post, which will perhaps point the way out.

I present these thoughts about the meaning of the ancient moon initiations entirely undogmatically. They cannot be proved to be right by any rational argument. An important confirmation of the method used to interpret this material is, however, accessible to the practicing analytical psychologist and to those who have undergone a psychological analysis by the method Dr. Jung has evolved. Whenever such an analysis reaches a certain level the psychological development growing out of the exploration of the unconscious, leads through experiences similar to the initiations we are about to discuss. Often the symbols which arise in the dreams and phantasies are strikingly similar to those of the old mystery religions and the outcome in psychological development for the individual

corresponds to the change which the initiation was said to produce.

Naturally this is evidence which cannot be evaluated except through actual experience, for when it is reported it is always exceedingly unconvincing. When, however, it is met with, not occasionally only, but repeatedly it forms a very powerful corroboration for the interpretations which are outlined in the following chapters. And so perhaps these suggestions may be helpful in pointing out a usable if rather overgrown and unrecognizable path, which certain people are already trying. I offer these reflections of a psychologist hoping that they may make clearer the intimations of a way through the darkness which guides the traveller when conscious knowledge of his goal is lacking.

I have written this book as a follower of Dr. C. G. Jung of Zurich. His teaching permeates it from beginning to end, for it is to his genius that we owe the ability to understand the constructive meaning of the products of the unconscious. If these same symbols and rituals had been interpreted reductively, as for instance by the Freudian method, interesting points in regard to their constitution would have been found, but the whole meaning of the initiations would have escaped observation. It was Dr. Jung who first discovered the key to these hidden treasures of the unconscious and in making use of that key to unlock a new deposit of the world's treasure house I want to reassert my allegiance to his method and my personal appreciation of his gift to his fellow human beings. I have discussed with him certain parts of this book, for, indeed, it originated in a study of the symbolism of the Crescent and the rites of the Magna Dea of the East, which was undertaken at his suggestion for presentation to his Seminar Group, when he was discussing the masculine and feminine principles, as they appeared in dreams. Out of this germ the present

volume has grown, but most of it has been written in America where I could not talk with him about its development. Throughout the work I have followed the path which he discovered and I want to express to him here my heartfelt gratitude for the devoted pioneer's work which has made these realms accessible.

I also want to express my thanks to the workers in another field. The psychologist is dependent on the anthropologist whenever he needs to discuss general products of the psychical activity of man. In compiling the anthropological data for this book I am indebted first and foremost to Mr. Robert Briffault for his invaluable work *The Mothers*. I was already engaged in an interpretative study of the Magna Dea and the symbolism of the moon when I met with this book and I was delighted to find there a corroboration of my thesis worked out from the anthropological side with the most amazing wealth of illustrative facts. I have found in *The Mothers* not only a mine of interesting and relevant material but also many most suggestive and illuminating ideas in regard to its significance. In many places I have followed Briffault's lead in the correlation of material and over and over again I have availed myself of his references and other data. *The Golden Bough* and Hastings' *Encyclopædia of Religion and Ethics* have also been invaluable and I wish to express my appreciation to Dr. Frazer and the other authorities whom I have consulted.

My special thanks are due to Mr. Eugene Henley for the time and patience he devoted to helping me with the index. I also wish to express my thanks to the following who have most kindly permitted me to quote from copyright material :

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PART ONE

THE MOON IN MYTH AND RELIGION

CHAPTER I

MYTH AND THE MODERN MIND

Nor so many years ago the title of this chapter would have evoked a smile, for while myths might be studied as part of the strange world of the primitive, they could have no place in relation to the mind of modern man. During the nineteenth century and the early part of the twentieth the most advanced thought was concerned in exploring the external world. Attention was directed almost exclusively to the objective realm. Nature and the physical universe were examined from every angle of approach and an attempt was made to determine what these things were *in themselves*. Man's attention was fixed on the external, the real, and all subjective factors were considered nothing but a hindrance in his search for truth. The scientist, and this is true for all but a few exceptions, paid attention to the inner psychical realm only that he might be sure to exclude it from his observations. He differentiated science from imagination, objective observations from subjective guesses. Thus he evolved chemistry from alchemy, astronomy from astrology, geography from the dim foreshadowings of the picture maps which made up a sort of pre-

were not differentiated. The subjective element was *projected* into the object.

An example may make this distinction clearer. If a man is colour-blind and matches a piece of red cloth with a piece of green we do not say this is nonsense, we make instead a judgment about his powers of perception, namely, that he suffers from red-green colour-blindness. What he sees in the external world gives information about himself, which is correct even while his observation of the object is false, as judged by the consensus of people with normal sight. But we can hardly stop there. We must go a step further and say that this observation also gives information about those people who see red and green as different. If colour-blind people were in the majority, the tables would be turned and the differentiation of red and green would be considered an abnormality, which would then unquestionably be used as a test of the subject not of the object. It is our unconsciousness which makes us say "but the cloth *is* red," that is to say, it is our superstition.

H. G. Wells has taken this problem as the theme of his story *The Country of the Blind*. There he depicts a situation where the general limitation, in this case blindness, is taken as the basis of morality as conceived by the people in that country. To them the greatest crime was to see. Sight was hedged about with the strictest and most dread taboo. To know that which others did *not* know was impious, a crime of the deepest dye. This story is not without special significance at the beginning of a book which attempts to pierce the veil of unconsciousness surrounding a subject protected, until recently, from all enquiry by the most passionate fanaticism.

On investigating any superstition, two similar factors will always be found ; one in the object, in the illustration used above the red factor, which has to do with the power of the

geography. The geologist with his instruments of exact measurement has replaced the water-finder with his witch hazel, the physician with his laboratory tests has replaced not only the medicine man and the old woman versed in the lore of herb teas but the old family physician as well, whose skill rested much more on a curious sixth sense than upon exact knowledge.

Occasionally even the materialistic searcher for objective truth had to admit, however, that the guess of earlier centuries came extraordinarily near the truth. When this happened he usually dismissed the matter as due to coincidence. And for the rest it never occurred to him that the subjective guesses might have a meaning in a different realm from the one he was considering.

Today, however, in the second quarter of the twentieth century, we begin to realize that these things must be looked at a little differently. It is as if the impressions of the world, which crowd in upon human consciousness, were a matrix, an ore, from which man has gradually extracted his organized knowledge. Objective science is such an extract. All those factors, which do not contribute directly to objective knowledge, are excluded by the older scientific attitude. These form the residue, which was discarded in the hundred and fifty years just past, being accounted only as slag. But another distillation process has already been initiated. Today a new kind of scientist has arisen whose concern is not solely with the material world. From the "slag" discarded by the last century these workers are seeking treasures of another character. Their search is also for truth, but now their definition of truth includes the subjective, the non-material.

The strange ideas of alchemy or astrology, the superstitions of the witch hazel or the magic philtre, as well as the "personal equation" which haunts the most exact observer, these

all need explanation. The psychologists are asking whence do superstitions arise. They can hardly be explained as due to spontaneous generation. That hypothesis, as it applied to organic life, was disproved long ago by Pasteur, and in the absence of proof to the contrary is a lazy man's makeshift. The physical scientists tell us that these superstitions and other impalpable factors are not a part of the objective material. For instance, astrological myths have nothing to do with the sun, moon and stars as physical objects. Yet these myths are universal both among primitive peoples and the ancients. They even persist, today, amongst scientifically educated Western peoples, but here they show themselves no longer as direct superstitions or myths but rather as inner states or attitudes of mind which can be observed in inexplicable changes of feeling and mood not to be accounted for by the external situation. These changes of mood are often referred to the state of the weather or to some other external "variable" as though there were a direct relation of cause and effect between the two. But I venture to suggest that if anyone will take the trouble to keep a record of his own experiences in this matter and compare them with others, he will soon discover that it is exceedingly difficult to establish a direct causal relation. Some other hypothesis may well be more fruitful.

If we turn to the background of consciousness we find that ideas not unlike the primitive man's myth show themselves underlying the feelings and moods of modern man. In his musings and phantasies, in his poetry and his dreams these ancient thought-feelings hold unquestioned sway. There is hardly to be found, for instance, a human being who is not at some time profoundly affected by the sight of the full moon rising over the sea, affected, that is, in a way which cannot be explained simply along æsthetic lines, though even if his emotion were merely due to the æsthetic combination of light and

shade the argument would still stand. For there is more in such an experience than just the objective material fact, there is also a subjective experience which in a man's life is perhaps more important and more powerful than the scientific knowledge of the nature of moonlight. So that to say that the scene which so deeply moves him is nothing but salt water and light reflected from a cold dark body moving round the earth, fails to take account of one part of the facts, namely, that he, as a sentient human being with thousands of years of evolution behind him, is touched by the scene so that dim memories of ancient nights awake within him enabling him, perhaps, to act on an emotion which transcends his little everyday self, resulting, it may be, in a poem he could not have conceived in the hard light of day, or, perhaps, giving him courage to yield to a but half-realized love whose acceptance can change the whole course of his life.

This inner or subjective aspect of experience is not nonsense nor is it only superstition. Material science, it is true, has disregarded it, but it remains a potent factor in human life. Indeed the discarded element contains that subjective or psychological factor which constitutes spirit. The scientist of the nineteenth century as sceptic or agnostic denied the existence of spirit. This is hardly to be wondered at for, as we have seen, he eliminated as irrelevant all evidences of its presence. But men in a more naive state of culture made no such distinction between objective "fact" and subjective "superstition." The subjective or psychological factor was perceived by them as though it were a part of the object. There was no realization that these added facts were a part of the observer, indeed there was no differentiation between objective and subjective. The qualities which the object possessed *per se*, and those which were assumed to exist on account of its effect on the observer,

were not differentiated. The subjective element was *projected* into the object.

An example may make this distinction clearer. If a man is colour-blind and matches a piece of red cloth with a piece of green we do not say this is nonsense, we make instead a judgment about his powers of perception, namely, that he suffers from red-green colour-blindness. What he sees in the external world gives information about himself, which is correct even while his observation of the object is false, as judged by the consensus of people with normal sight. But we can hardly stop there. We must go a step further and say that this observation also gives information about those people who see red and green as different. If colour-blind people were in the majority, the tables would be turned and the differentiation of red and green would be considered an abnormality, which would then unquestionably be used as a test of the subject not of the object. It is our unconsciousness which makes us say "but the cloth *is* red," that is to say, it is our superstition.

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On investigating any superstition, two similar factors will always be found; one in the object, in the illustration used above the red factor, which has to do with the power of the

object to reflect certain waves of light ; and the other in the subject, in this case the capacity of the retina to respond in a particular way to waves of a certain wave length and not to respond in this same way to any other waves. The naive observer naturally is not aware of these two factors. He takes himself and his subjective capacities for granted and instead of realizing them endows the object with qualities which are only partly objective. He creates a superstition about the object which arises from a confusion between what is objective and what subjective. This is the inevitable result whenever the subjective factor is inadequately recognized, for that part of the subjective factor which is not realized is projected to the object and will then be interpreted by the observer as external fact.

For instance the astrologers and alchemists made most careful observations of the external world but they interpreted their findings without differentiating the subjective factor which came from the unconscious. This factor contains indeed that part of man's psyche of which he is unaware, just as we are ordinarily ignorant of our own inner physical peculiarities, such as the qualities of our retina, and so take for granted that what we perceive represents a true picture of the object.

In much the same way we also fail to take account of our psychological peculiarities and characteristics. We are ordinarily entirely ignorant about them, unconscious even that they exist. Or if a dim awareness of our psychological lack comes to us we turn away from fuller knowledge. For as in Wells' *Country of the Blind* it is taboo to see more than other people. These subjective factors, however, are potent psychological entities, they belong to the totality of our being, they cannot be destroyed. We may ignore them, repress them, but they continue to exist. So long as they are unrecognized, outcasts from our conscious life, they will come between us and

all the objects we view. Our whole world will be either distorted or illuminated by the super-added subjective factor. Thus the object is altered so that what we perceive is never really the object itself but always our view of the object. The scientific method deals with this dilemma by eliminating the subjective and psychological factors as far as possible and then concerning itself with the objective or relatively objective data which remain.

Such a process excludes the human element and results necessarily in a mechanical concept of life. Indeed it produced the machine age where value was largely measured in terms of available physical energy. Yet if this is so it is strange to recall how satisfied our predecessors were with this mechanistic view of life, for we in the present generation are increasingly dissatisfied with it. Those men of the nineteenth century had an enthusiasm for science, for objective or factual truth which was religious in its intensity. There was nothing mechanistic about them, in spite of their own theories. They were no Robots. Their concern with scientific truth was like a new faith to them. The explanation lies in the fact that during the phase of mechanical expansion their living spirit was occupied with devising ever more and more ingenious methods of conquering ever wider fields, in which their scientific ingenuity could find scope. In other words, the enterprise they were really concerned with was the expansion of their own powers and the increase of conscious control of the objective world. Their aim was, unknown to themselves, a psychological one. They were really concerned with the subjective factor though this they did not realize. For that which they thought they had eliminated so carefully, had escaped their observation and once again motivated their enthusiasm.

Today, however, we are increasingly dissatisfied with this mechanistic aspect of life. Our dissatisfaction has been em-

phasized by the economic break-down of the past few years, during which it has become more and more evident that happiness and the fulness of life are not to be found through mass production and the discovery of new sources of energy supply. This dissatisfaction shows itself not only in depression but also in neurosis and unhappiness, and in a sense of frustration, a lack of any real enthusiasm. In particular, are we dissatisfied with the character and quality of our human relationships. Our fathers were either able to make more satisfactory relationships than we are or they were less sensitive to disharmony and ennui. Whatever the reason, there is no doubt about the large part unhappiness and neurosis, dependent on unsatisfactory human relationships, plays in the dissatisfaction with life from which so many people suffer. The life of today is empty and sterile and we look for renewal, whether we want to or not, to that source of spiritual awakening which lies within. For our science has proved itself strangely impotent in face of a threatened break-down in our culture.

In order to gain a new vantage point from which a fresh world philosophy may, perhaps, be built up a renewed contact with the deeper levels of human nature is needed, so that a really vital relation may be established with the laws or principles which activate humanity. Only through such a renewing experience can we hope to be able to bridge the chasm which has opened up before our Western civilization.

In the past when a break-down of morality and economics — of world philosophy — confronted a civilization it seemed that nothing could be done except to reinforce the ideals on which the culture was built, whether these were materialistic, or spiritual. But in most cases recovery was impossible, the ideals had carried the civilization as far as they could, further expansion along those lines was impossible and the culture crumbled. Barbarians surged in. The dark ages supervened

until through the succeeding centuries a new culture was evolved, not, however, from the remnants of the old but arising spontaneously from the new soil, from the inferior people who invaded and destroyed their civilized and cultured predecessors.

It has been suggested from many quarters that this fate is about to overtake our Western civilization, that the days of the white man are numbered and that his culture is about to be replaced by a yellow or perhaps a negro phase. At all events it is feared that those things, which we and our ancestors have built up, are about to be destroyed, while our values will go into the discard replaced by others which are not values to us but represent those powers and impulses which we have most strenuously repressed and denied.

Perhaps this is the fate that is in store for us. But, perhaps, another solution of the problem may be available. The highly developed is always replaced by the undeveloped, the civilized by the barbarian. This is the inevitable course of history. Today, however, a new factor has come into play. Through the study of the unconscious we have found a way to be reconciled with the barbarian within ourselves. The world drama can be and indeed not infrequently is played out within the individual. Power and prestige abstracted from the highly developed parts of the psyche are applied to the more lowly parts so that they may be educated, may be raised from their position of barbarism and degradation. By this process the individual can pass from an exclusively intellectual and rational attitude to one where the forces latent in the unconscious are given due recognition and are thus no longer in stark opposition to the conscious attitude. If this peaceful revolution within the individual could be accomplished in a sufficient number of people might it not be that a renewal of life, even in the whole of Western civilization, could take place

without the necessity of passing through a phase of destruction and barbarism? For the revolution would take place *within*, in individuals, it would be a psychological revolution and would make unnecessary the overthrow of a one-sided civilization by a people representing the excluded elements.

For this reason it is essential that we study the unconscious in order to reconstruct our attitudes in accordance with the neglected forces which still manifest themselves there. Foremost among these neglected values is the subjective factor, which is deliberately eliminated in the attempt to differentiate the object as a thing in itself.

The neglect of the inner or subjective aspect of life has led, particularly for woman, to a certain falsification of her living values. For example in the conventional judgment of the past a woman had one prime adaptation to make, the adaptation of wife and mother. If she married well she succeeded, if she failed to marry she was all too likely to be considered a failure. The success or defeat of her whole life, even, might be measured, in the general estimation of the world, by this external or objective standard alone. And, indeed, being married, the success or failure of her marriage itself was judged also by external standards. If any difficulty arose in her relation to her husband her tendency was, and still often is, to seek for an external remedy. It is not uncommon, for instance, to hear that a woman has tried to heal an emotional breach with her husband by taking a trip to Europe or redecorating the home, or asking for a new car or a radio. The subjective side of the problem is, in such cases, discounted and allowed to vent itself only in moods or bad temper, or in some neurotic disturbance, such as headaches or indigestion.

In homes where the external standard rules and the subjective side of life is ignored, these neurotic symptoms are not taken seriously into account except as giving excuse for a fur-

ther externalization of the problem in visits to the doctor or even to a foreign spa for treatment. For the most part they are even discarded as mere emotionality, nervousness or little weaknesses of temperament. In more recent times a woman faced with home problems of this character, perhaps a badly mal-adjusted child, would learn something of modern psychology and child training and try by applying what she has learned, objectively, to accomplish by an external technique what would really follow naturally if she did but know how to apply her own feminine feelings and reactions to the situation. But in so far as her own subjective life is disregarded this natural effect of her being is nullified and she is left with no resource but a mechanical technique, at best a poor substitute for a living reality.

The success or failure of a woman's life is not judged to anything like the same extent, today, on the exclusive criterion of marriage. Her adaptation to life may now be made along one of several alternative lines, each of which offers her some opportunity for solving the problems of work, of social relations and of her emotional needs. If, however, in order to gain discipline and development on all sides of her personality she seeks to make an adjustment to life which is not one-sided but is as many faceted as her own nature her task is a most complex one. For while the stirrings within, which require a field of activity in the outer objective world, are accepted by herself and others as legitimate, other longings, which also have their origin deep within her being and which seek for a spiritual and subjective fulfilment, are not so generally acknowledged. The manifestation of these needs is frequently considered to be little more than moods, whims, emotionality, superstition and so forth.

So pressing have these subjective problems become, however, in many instances, that the psychological factor which the

older physical scientist eliminated is now being eagerly sought out and analyzed. Once again the stone which the builders rejected is becoming the headstone of the corner. For every human being has not only impulses and instincts which need a life lived collectively in the social group for their satisfaction and fulfilment but other instincts and impulses also which urge him to find himself as a unique individual. Each one has a nature which seeks for love and relationship and also there is embedded in everyone the necessity to strive for impersonal truth. These opposing tendencies are expressions of the duality of human nature which is both objective and subjective. In all human beings such an opposition is at work and leads inevitably to conflict. In the Western world of to-day this conflict is most severe, and bears hardest upon women, because Western civilization lays especial emphasis on the value of the outer and this fits in more nearly with man's nature than with woman's. The feminine spirit is more subjective, more concerned with feelings and relationships than with the laws and principles of the outer world. And so it happens that the conflict between outer and inner is usually more devastating for women than for men.

There is another reason why this problem is a particularly urgent one for women today. This is related to the recent development of the masculine side of woman's nature which has been so marked a feature of recent years.¹ This masculine development is definitely related to her life in the world of affairs, in the majority of cases it is even sought as a prerequisite for earning a living in the world, practicing a profession, or following a trade. The change of character, which has accompanied this evolution, does not stop at the professional part of a woman's life but affects her whole personality and has

¹ For a fuller discussion of this subject see Harding, M. E., *The Way of All Women*, Longmans, Green & Co., 1933.

caused profound changes in her relation to herself and to others.

So long as the masculine side of woman's nature was allowed to remain, as it was in the past, undeveloped and unconscious, it either slept unrecognized or it functioned in a purely instinctive fashion. The recent awakening of woman from her long apathy has brought to the fore latent powers which naturally enough she is eager to develop and apply in life, both for her own satisfaction and advantage and to increase her contribution to the life of the group. This step forward in conscious development is not without its difficulties and drawbacks. Woman has moved away from the old, well-established, woman's way of conduct and psychological adaptation and finds herself today beset by problems which neither she herself nor the pioneer women who initiated the movement for woman's emancipation, foresaw.

In the companion volume to this book, *The Way of All Women*, I have discussed some of the outstanding problems which follow in the wake of the recent changes in woman's relation to the world, changes which affect her adaptation to work, to men, to other women and to herself. These changes have produced for woman an unavoidable inner conflict between the urge to express herself through work, as a man does, and the inner necessity to live in accordance with her own ancient feminine nature. This conflict seems to condition the whole experience of life for all those modern women who are at all aware of themselves as conscious individuals. This is, however, a recent development in social consciousness for, formerly when the woman's masculine tendencies were for the most part still unconscious, she was not aware of conflict within herself, as she followed an instinctive pattern of behaviour. Even, today, many women remain as unaware as their grandmothers, functioning on the old pattern without

difficulty. Others, perhaps among the educated classes of Europe and America they may be as numerous as the former class, are aware of newly-awakened powers and yet strangely enough many of these women, also, succeed in avoiding the consciousness of conflict, possibly because their absorption in the problems created through the acquisition of the new values blinds them to the fundamental necessity of the old. So that for them the situation has just been reversed. The masculine values, formerly dormant in the unconscious, have been aroused and enthusiastically adopted, while the feminine values, which were formerly dominant, are relegated to the background and remain now as repressed as the masculine qualities were before.

For still others, however, and as the years go on they are becoming a larger group, a one-sided life is not sufficient. The conflict between the opposing tendencies of masculine and feminine within them has to be faced. Nor can they resume the feminine values in the old instinctive and unconscious way. Through acquiring a new degree of consciousness they have cut themselves off from the easy road of nature. If they are to get in touch with their lost feminine side it must be by the hard road of a conscious adaptation.

In *The Way of All Women* the problems arising out of this conflict are considered primarily from the point of view of the external adaptation of the modern woman, where they are dependent in many ways on conditions peculiar to the twentieth century. Social, economic and even general psychological conditions have a far-reaching effect on the external adaptation of individuals and these are factors which change from age to age. Consequently the problems of adaptation, arising from woman's newly acquired consciousness of duality, have necessarily to be dealt with in their *modern* aspect. Yet the need for the reconciliation of these two parts of the woman's

nature is an age-old problem, it is only in its application to practical life that the modern note is struck. We have but to look below the veneer of modern life to find the same problem on a deeper level. There it is not a question of how a woman may adapt in the world of work and of love in such a way as to give due weight to both sides of her nature, but it is rather a matter of how she may adapt to the masculine and feminine *principles* which rule her being from within. Here she has to turn to that discarded subjective material which to the objective scientists of the nineteenth century was only superstition or moodiness.

In these terms the problem is no longer one of the twentieth century alone. It is one which has concerned women from the most primitive times. I do not mean to imply, however, that women of the past have been consciously occupied with this problem as an intellectual question. Psychological consciousness of that kind is a phenomenon peculiar, perhaps, to today. For those who were, or still are, less advanced in psychological evolution such questioning is not at all necessary. Only for advanced "moderns" has it become a necessity of life to question everything and to seek to understand. Nevertheless this problem has dominated much of the inner activity and thought of men and women throughout the ages as the mass of myth and legend dealing with the subject bears witness. For the experience of life which the centuries brought to primitive and antique man was consolidated into conventions and customs, which formed and still form the basis for external conduct, while another kind of wisdom brought by this same experience was embodied by the intuitive insight of the race in myths and religions, particularly in religious mysteries and rituals, which do not formulate a consciously held intellectual knowledge or opinion but instead shadow forth an unconscious sense of "how things are."

The myths and rituals of ancient religions represent the naive projection of psychological realities. They are undistorted by rationalization, for in matters which deal with the spirit realm, that is, the psychological realm, primitive people and the people of antiquity did not *think*, they *perceived* by an inner or intuitive sense, as indeed we still do today. Hence these products of the unconscious contain psychological material which is uncensored and from which a store of knowledge may be gleaned of an inner reality underlying the life of the group which would otherwise be inaccessible to us.

Jung has pointed out that myths and rituals represent the phantasy of the group and that this material may be interpreted psychologically by a method similar to that employed in the study of the unconscious products of individual men and women, when it will yield information relating to the hidden psychological realities on which the group life is founded. For by an analysis of the dreams and phantasies of an individual we can discover what psychological attitudes really underly his conscious façade, what are his genuine motives, what is the true nature of his relations. This reality may not correspond at all to the idea of his inner state which he himself holds. His conscious ego may distort the facts and be self-deceived by desires and instincts for self-preservation, self-esteem and the like. But in the unconscious, truth cannot be dissembled in this way. The unconscious can only *mirror* the actual facts and therefore cannot lie. For this reason a dream or phantasy may tell the expert more about a man's real character than anything he himself can say. His dreams and phantasies show without bias his relation to his personal problem. In certain instances they show much more than this, for, inasmuch as he is the child of his age and culture, his "personal problem" may well be but an individual version of a general or collective one. To the extent that this is so, his un-

conscious material will show the relations of psychological forces and tendencies in a general form, which would be applicable to many people, all situated as he is. But in dealing with dreams and phantasies we have always to bear in mind that we are studying a single individual whose personal circumstances will colour the presentation of what may yet be a collective or general problem, hence we cannot unhesitatingly say that the dream or phantasy of an individual shows *how things are* in any general way, but only how they are in *this* case.

Myths and rituals, however, represent the unconscious processes of whole tribes or races. They have been adapted to the common needs of countless generations by a process of conventionalization, through which the personal elements have been eliminated. There remain the general themes which are common to all the individuals of the religious group. The fact that equivalent myths and rituals are strikingly similar, even as to detail, in the cultures of widely separated peoples, indicates that they represent *general* psychological themes which are true of humanity no matter where. And indeed the dreams and phantasies of modern people occasionally show a similar generalized character resembling ancient or primitive myths. This resemblance between the dream and some ancient myth may occur in cases where there is no knowledge of the existence of such a myth so that the dream cannot be explained as "borrowing." It is a spontaneous creation of the unconscious. Jung first elaborated this theory in his *Psychology of the Unconscious* and has since added much to that first attempt to understand the personal problem of an individual by means of the collective images in his dreams. But he has done more than this for he has shown how these collective images occur in people whose personal problem depends on an unsolved collective adaptation.

Practical experience of the unconscious of many people of very different calibre teaches that the dreams and phantasies tend to have this generalized or myth-like character in two classes of individuals. First those people whose personal life has never yet emerged fully from its unconscious beginnings or has been swamped by collective material surging up from the depths of the unconscious ; and second the myth-like character may show itself also in the dreams of another class of people, namely, those whose personal problems have already been largely dealt with either by the experience of life itself or through analysis. This generalized character of dreams is thus found in people at the two extremes of development—those who have not yet achieved an individual life apart from the collective stream of inner images and those who have largely assimilated their personal problems and worked their way through to a wider view-point.

In the case of those individuals who have not yet achieved a satisfactory personal life, but are still trailing clouds of glory, as it were, the object of analysis must first be to establish that which is lacking, namely, a personal relation to the world. This situation and problem I shall not consider further here, but turn instead to the other class of case where an adequate personal life has been built up and yet collective material breaks through into the dreams while at the same time there is serious dissatisfaction with the life which has been achieved. In such cases the individual's problem cannot be understood if it is viewed only from the personal angle. For no human life consists only in the personal. To earn one's living, marry and beget children and take one's place in the social group is not enough. Beyond this, each man and woman must acquire a broader understanding of life if he is not to be suffocated in the childishly personal. As civilized beings it is necessary, as

Jung has pointed out, to find for ourselves a *Weltanschauung*² or world outlook, which implies a more fundamental adaptation to the world both in its outer and inner aspects than is usually necessary to steer one's way through a small or provincial life, where an almost completely unconscious and instinctive functioning suffices. Many people it is true live and die on this plane, hardly more aware of the stirrings of the spirit than animals or peasants. But those individuals whose dreams contain a preponderance of collective images are faced with the necessity of building for themselves a better *Weltanschauung* and of concerning themselves with these general questions whether they come in terms of outer problems, such as social and economic or international relations, or in the need for inner philosophical or religious formulations. If the dream material is reduced by analysis back to the personal life and is interpreted as having to do merely with the satisfaction of the personal side of instinct the individual will suffer serious maiming of his psyche.

If, on the other hand, it is recognized that when the personal factors cease to hold the predominating place, the problem is being presented as *one* instance of a universal human problem and the dream images are understood as foreshadowing a new relation to universal problems, the individual can be released from the bondage of the personal to find a solution along larger lines. Through an understanding of the universal, racial, meaning of the dreams and phantasies a solution of the individual's life problem may often be reached both on the personal side and also, with a larger significance, in its relation to modern culture and civilization. For unless an individual plays his part adequately on this world stage also, he will reach

² Jung, C. G., *Contributions to Analytical Psychology*, page 141 *et seq* Harcourt, Brace and Co., 1928

only half his development. His task in life is to fulfil his personal obligations and care for his personal needs and *also* to bear his share of the cultural burden of mankind. This latter task means that he must find his due relation to those impersonal forces which determine racial and national movements both in the realm of external achievements and in the inner world, where principles and philosophic and religious ideas are the objects to be attained.

Perhaps the most important of these inner laws, which need fresh exploration today, are the masculine and feminine principles. These terms do not readily convey to the average reader any very definite idea. By "principle" I mean an essence, or inner law, not as a law that is imposed by a legal authority but rather using the term as it is used in science, where we speak of the law of gravity, the laws of mathematics or the law of evolution. These laws or principles are inherent in the nature of things and function unerringly and inevitably.

Even in man, who has rebelled against the gods, defying many a natural law, these things still work. But by his god-like capacity to harness nature he has in part lost sight of these laws or principles. In the physical realm he knows that he overcomes nature only by obeying her laws, but in his own person he has, in not a few cases, become so entranced by his power to stand against nature that he has forgotten her laws. In the Western world this is so in regard to the essence or principle of masculine and feminine. Not infrequently we hear it affirmed that there is no essential difference between men and women, except the biological one. Many women have accepted this standpoint and have themselves done much to foster it. They have been content to be men in petticoats and so have lost touch with the feminine principle within themselves. This is perhaps the main cause of the unhappiness and emotional instability of today. For if woman is out of touch

with the feminine principle, which dictates the laws of relatedness, she cannot take the lead in what is after all the feminine realm, that of human relationships. Until she does so there cannot be much hope of order in this aspect of life.

Many women suffer seriously in their personal lives on account of this neglect of the feminine principle. They may be unable to make satisfactory relationships or may even fall into neurosis and ill-health on account of the inadequacy of their development in this most essential direction. For this reason a woman's relation to the feminine principle within herself is undoubtedly of great personal importance to herself, yet it is not only a personal problem but also a general, even a universal, problem for all women. It is a problem of womanhood, and beyond that a problem of mankind.

In the following pages an attempt has been made to clear the way for a new understanding of this principle of woman. For unless it can be apprehended anew no further step can be taken either in the psychological development of woman herself, nor in the nature of the relationship which is possible between men and women. Indeed we can go a step further than that, for men, too, need a relation to the feminine principle not only that they may the better understand women, but also because their contact with the inner or spiritual world is governed not by masculine but by feminine laws, as Jung has pointed out in his *Two Essays on Analytical Psychology* and elsewhere in his writings. So that a new relation to this woman principle is urgently needed today to counteract the one-sidedness of the prevailing masculine mode of Western civilization.

But important though it is, the feminine principle or essence cannot be understood through an intellectual or academic study. For the inner essence of the feminine principle will not yield itself to such an attack, the real meaning of feminin-

ity always evades the direct interrogator. This is one reason why women are so mysterious to men — to the man, that is, who persists in trying to understand a woman intellectually.

Take for instance the case of a man who has elicited by direct questions all he can of his wife's reasons for a certain attitude or action and finds that there still remains an intangible something to which she clings as though it were of the greatest significance to her. Yet he cannot guess its nature or value for it always eludes him. Naturally he feels baffled. When this inexplicable *something* has been touched upon in a discussion between them the man is likely to lose patience and brush it aside carrying his point by the weight of his personality. But the woman "convinced against her will is of the same opinion still," for considerations which are of supreme importance to her are in this way completely disregarded. The man under such circumstances feels her to be elusive and unreliable for from his point of view the discussion had ended in a way that was perfectly convincing, while she persisted in acting as though entirely unconvinced.

In a situation such as this the man does not realize that the discarded values form the very essence of the feminine approach to life, constituting a part of the feminine principle or Eros. For to him these things seem to be but the outcome of moods or whims, impalpable nothings which are best treated with a tolerant disregard.

The woman was unable to express the values which were yet of great importance to her because she did not understand them herself. She was only aware that she was dissatisfied with the outcome of the discussion. For she was held by unknown considerations in an unconscious and compulsive way. Such a situation is not an unique one but is quite typical. Women in general find themselves, when discussing any vital problem with a man, held by factors which they can rarely explain. The

woman's relation to her own feminine principle is something which controls her from deep within her own nature but she is often supremely unaware of what it is that holds her. She has no conscious understanding of herself, and is for that reason totally unable to explain herself to a man and, even if she could put her feeling into words, he would not know what she was talking about unless he also had had experience of the deeper functioning of the human being which would allow him to comprehend her.

In seeking to understand the nature of these hidden reactions we must renounce our superior intellectual attitude which considers them only errors, mistakes, dross, and attempt to understand them in their own terms. For they are so impalpable that the intellect and rational analysis cannot grasp them. Even women themselves are at a loss to define or explain them, because they are almost universally separated from the very principle by which they are controlled within, albeit unknown to themselves.

When intellectual acumen fails us in this way we have to turn to unconscious products for enlightenment and see whether a study of symbols and instinctive ways of acting may not throw some light on the obscurity. For unconscious factors of the psyche are first sensed, not in concepts, but are perceived in the outer world, projected into inanimate nature. So that when man sees human qualities and characteristics as belonging to inanimate objects these are not just arbitrary imaginings but are reflections of his own unconscious qualities. When he regards natural phenomena naïvely, personifying them as in myths and folk-tales or in the poetic language of art he is interpreting Nature in accordance with his *own* nature. His unconscious is projected to the outer world.

In the ancient half-forgotten folk-myths of a people we find relics of archaic, primitive ways of thinking which have been

largely displaced in the Western world and in modern times by the more developed cultures super-imposed upon them. But they are not for that reason extinct nor are they without meaning, as is shown by the fact that they re-appear, today, from the unconscious in dreams and phantasies. Through a study of them something may be learned of those unrecognized laws which rule in the unconscious where our modern rational and scientific ways of thought are powerless to penetrate.

And so in taking up the question of the woman's relation to the feminine principle which is her mainspring, no attempt has been made to discuss the matter from a purely intellectual standpoint but instead it is presented in the form in which it is actually experienced by modern woman as well as by her more primitive and less rationally developed sisters. The material taken for consideration and psychological interpretation has been gleaned from ancient and primitive sources and from the dreams and phantasies of modern people and portrays its subject as parable or allegory, not as rationally established fact. From a consideration of this widely disseminated material certain characteristics of the feminine principle emerge, together with the laws which govern the woman's inner relation to it. These principles and laws are generally valid. An understanding of them brings out clearly the difference between masculine and feminine — a difference which surely needs restating today when so many men are womanish and so many women manish.

The symbol which above all others has stood throughout the ages for woman, not in her likeness to man, one aspect of *homo sapiens*, but in her difference from man, distinctively feminine in contrast to his masculine, is the Moon. In poetry, both modern and classical, and, from time immemorial in myth and legend, the moon has represented the woman's deity, the femi-

nine principle, much as the sun, with its heroes, symbolized the masculine principle. To primitive man and to the poet and dreamer of today the Sun is masculine and the Moon feminine.

The moon, first as an influence of fertility and later as a deity, has been considered throughout the ages to be in a peculiar relation to women. It is source and origin of their power to bear children, the goddess who keeps watch over them and all matters that primarily concern them. These beliefs are very wide-spread. They are to be found almost all the world over and persisting from remote times up to the present. They occur among the Indians of both North and South America, among the negroes of Africa, among the primitive tribes of Australia and Polynesia, among the aboriginal peoples of Asia and the exceedingly primitive people of Greenland. The peasants of Europe have similar legends which also permeate folk-tales everywhere, while the people of India, of China and Mongolia, of Arabia and Syria, of ancient Greece and Rome and the Celtic peoples of Northern and Western Europe incorporate these beliefs about the moon into the very centre of their religious structure.

It would therefore seem that a study of moon symbolism might give us some understanding of the nature of this *principle of woman* which has fallen upon such evil days of neglect and decay in our modern life.

And so we turn again to the ancient differentiation of male and female arising from the depths of the unconscious in the form of symbols whose eternal reality is still exemplified to us in our everyday experience of the Great Light which rules the day of reason and intellect and the Lesser Light which rules the night of instinct and the shadowy perceptions of the inner intuitive world.

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CHAPTER II

*GIVER OF FERTILITY*¹

ACCORDING to the beliefs of the most primitive peoples the moon is a kind of beneficent presence, whose light is considered not only favourable, but is even indispensable, for growth. The moon is a fertilizing force of quite general efficacy. It causes the seeds to germinate and the plants to grow, but its power does not end here, for without its aid animals could not bear young and women could not have children. Without the power of the moon, freely bestowed, it would be impossible for plants, animals or man to reproduce.

We think of the sun's power as causing things to grow, for we live in a temperate climate, but in hot countries the relation of the sun to plant life is very different. There the sun seems hostile to life, it scorches the young green things and destroys them. It is understandable for this reason how to those primitive peoples who live in Southern climates the sun should appear as a force hostile to vegetation and reproduction. To them the moon was the fertilizing power. But strangely enough the belief that the power of growth resides in the moon is not confined to hot climates. As we shall see the people of Greenland, for instance, hold the same views. To these peoples it is not that the moon *represents*, or is an emblem of, the power of fertility, that is an altogether modern concept. We

¹ The reader who wishes for further data on the myths of the moon is referred to Robert Briffault's monumental work, *The Mothers*, in three volumes, published by Macmillan and Co., New York, and George Allen and Unwin, Ltd., London, 1927. Briffault's bibliography and collection of material have proved invaluable in making the present study.

know that the germ of life is in the seed and the warmth of the sun does but foster that germ. But to the primitive, the seed is an inert mass, like a stone, entirely lacking in any power to grow. To him, that power has to be bestowed on the seed by a fertilizing force, or, perhaps, by a deity of fertility. So that when he speaks of the moon as possessing and bestowing the power of fertility he means exactly *that*. It is no *façon de parler* for him. Plants and seeds would not grow without the influence of the moon. Animals and women cannot bear young without the energizing power of the moon.

The welfare of a small tribe depends to a very great extent first on its numbers and second on its food supply. The number of babies born into the tribe is a matter of great tribal importance. The population can be, and generally is, prevented from increasing too rapidly in relation to the food supply by "direct action." Primitive people are as a rule entirely cold-blooded about disposing of unwanted infants and usually have some quite efficient, if not altogether harmless, method of procuring abortion. But control in the opposite direction is beyond man's power. An influence stronger than any he possesses has to intervene to increase the numbers of the tribe or to increase the yield of the cleared lands. As we have seen it is almost universally felt by primitive peoples that this power resides in the moon. It is not surprising therefore to find that a worship, or placation of the moon as giver of fertility and as guardian of the food supply is to be found in tribes who have as yet hardly any ordered or organized religion. It is recorded that tribes who seem to take no account of the sun, certainly not worshipping it, do worship the moon as a great deity. Tylor in his *Primitive Culture*² reports that the primitives of Brazil, who are in a very rude state of savagery, worship and respect the moon; and that the Botocudos are said to give the

² Tylor, E. B., *Primitive Culture*, vol. II, p. 299, Brentano's, New York, 1924.

highest rank among the heavenly bodies to the moon. An old account of the Caribs describes them as esteeming the moon more than the sun. At new moon they come out of their houses crying "Behold the Moon."

In tribes who have advanced in culture beyond these rude savages, religious ideas become clearer and more definite. The Ahts and Greenlanders, who are, however, still very primitive, believe that the moon is even able to impregnate women. For this reason their women will not look at the moon and will not sleep on their backs without first rubbing spittle on their stomachs to prevent them swelling, that is to prevent themselves becoming pregnant by the moon. The Nigerians also believe that no husband is needed for procreation, as the women become pregnant by the moon. In this case, however, the moon does not impregnate the woman directly but, as they believe, the Great Moon Mother, who sits above in the sky, sends the Moon Bird to earth to bring babies to the women who want them. This idea is not unlike our own myth of the stork. The Buriats of Western Mongolia also believe that the moon may be the cause of a woman's pregnancy without the intervention of a man. E. Best in an article on *The Lore of the Whare-Kohanga*³ states that the Maori believe that the moon is the permanent husband of all women. To them the marriage of man and woman is of no particular account because the true husband is the moon. As evidence for this conviction they state that women menstruate when the new moon appears.

Many other peoples have similar beliefs. For primitive people are by no means all convinced that the man plays any very important part in reproduction. Some think that his function is merely to rupture the hymen or to dilate the passage so as to open a way for the moon beam to enter, for the moon is the

³ Best, E., "The Lore of the Whare-Kohanga," *Journal of the Polynesian Society*, XIV, p 211, New Plymouth, New Zealand, 1905

real fertilizing agent. Other tribes do not even make as close a connection as this. They think that the moon alone and unaided can get a woman with child. Other peoples think that while the most usual way for a woman to become pregnant is now through intercourse yet this was not the case in earlier times. Then the moon alone had this power and even today, they say, certain babies are begotten by the moon not by any mortal father. Such children are usually royal babies or are marked out for some great destiny, as befits their celestial parentage.

To the people who hold these beliefs it follows that as pregnancy does not depend on any human act of intercourse the woman herself is in no way responsible. If she becomes pregnant it is the moon's doing and has no relation to sexuality. In tribes as primitive as these we are considering, there is usually no restriction on sexual intercourse before marriage so that the connection between pregnancy and any particular act of intercourse is naturally not realized. And as the duration of pregnancy is not known until a much higher stage of culture has been reached, the failure to connect the two is not so surprising as it seems at first sight.

In most primitive tribes it is believed that the moon not only causes the pregnancy but also watches over the birth of the child. When a woman is about to give birth to a baby she calls to the moon for help. Often the chief duty of the midwife is to make suitable prayers and offerings to the moon so as to secure the woman an easy delivery. The women of Southern Europe still believe that the moon can give them aid in the hour of child-birth. Two of the old names for the moon were 'the Moistener' and the 'Dew Bringer.' The dew, which falls on moon-light nights, moistens the ploughed fields and is thought to be one means by which the moon exerts her fertilizing power on the seed. And in a similar way it was thought that 'the

Moistener' would "relax the womb and open it," so that a woman on whom the moon looked favourably would have an easy delivery.

In primitive communities the moon is frequently called 'The Lord of the Women.' For the moon is regarded not only as the source of woman's ability to bear children but also as the protector and guardian of women in all their special activities. In such tribes the women have charge of all matters concerned with the food supply except the hunting and killing of game. It is the women who must search for wild roots and fruits and prepare them for eating. And when the tribe becomes more settled and begins some primitive agriculture it is the women's task to care for the fields as soon as the men have done the preliminary clearing. Planting, cultivating and harvesting are all women's tasks. For it is generally thought that only women can make things grow because they alone are under the direct guardianship of the moon whose power to make things grow and increase is delegated in some measure to them. For primitive peoples consider that women must be of the same nature as the moon not only on account of their tendency to "swell up" as the moon does, but also because of their monthly cycle which is of the same duration as the moon's. The word for menstruation and the word for moon, are either the same or are closely related in many languages, a fact which shows the close connection that is felt to exist between woman and the moon. Her monthly cycle is of the moon, a direct evidence of her essential at-one-ness with the heavenly body. The strange beliefs and customs relating to this moon cycle and the taboos that cling to menstruation will be taken up in detail in a later chapter. Here it is sufficient to state that this correspondence between woman and the moon is taken to be absolute proof of the "fact" that they are of like nature.

These beliefs are exceedingly primitive and naïve. In their

original form they seem so remote from us as to be utterly incomprehensible. They suggest a way of thinking that is quite foreign to our own mentality with its scientific outlook and emphasis on rigid causality. Yet many of these ideas have survived today in customs, proverbs, and folk ways whose significance is realized only dimly if at all.

It is difficult for us, however, to understand the rationale for these beliefs about the moon. The complete absence of any causal relation between sleeping in the moon light and becoming pregnant makes them seem unthinkable to us. But primitive man knows nothing of what we call logic. In this case he would argue in some such way as this. The moon when it first appears as new moon is small, it then grows to a round fulness. Woman is of like nature with the moon, so exposure to its influence produces a similar effect in her. If a woman with a flat stomach is exposed to the light of the young moon her stomach also will grow large and full. In fact a sort of mimetic effect takes place. In cases where a woman does not want a child she takes precautions against pregnancy by avoiding exposure to moon light or she uses an apotropaic ritual, as the Aht woman does when she rubs spittle on her stomach to prevent its swelling. This is perhaps the most primitive form of contraceptive we know of. When, however, a childless woman wants a baby she exposes herself to the light of the new moon or makes offerings to the moon and invokes its aid. The moon, unlike the sun, is small when it first appears and grows little by little to fulness, and thus the waxing moon is 'patron' of all things that grow, or should grow. Only this word patron represents a much later idea than these we are considering. For patron would mean one who watches over or cares for, the things that grow, while to the primitive the moon is far more than that, it is also cause of all growth and increase. It is literally the *power* of growth.

Similar ideas are held by peoples far more advanced than the Nigerians and the Ahts, only then they lurk in a sort of twilight. It is half-belief, which is not looked at any too closely, perhaps for fear that the intellect would reject what the less conscious feelings cannot help but accept. The crescent moon, for instance, has been used throughout the ages as a charm to bring increase, increase of flocks and herds and corn, and more especially increase in the family, a blessing desired, perhaps more than any other, by primitives and peasants whose only insurance against poverty and destitution in old age is the blessing of stalwart sons and daughters. All Western Asia once wore the crescent for this purpose, just as the women of Southern Italy still wear it as a charm or amulet to secure the Moon Mother's help in child-birth. Only today the Catholic women of Italy would tell you that the Mother who is 'Moon of our Church' is Mother Mary. But as they say it they will as likely as not look up to the moon in the sky and make a gesture of reverence.

Among ourselves it is felt to be lucky to see the new moon. We say to each other "There's a new moon tonight" with a little more pleasure and sense of satisfaction than the mere fact would seem to warrant. Perhaps this is all that remains in our consciousness of the old attitude. Or, perhaps, we amusedly go through the old ritual, look at the moon over the left shoulder, curtsy, take out money and turn it over, for the moon 'the Increaser' will multiply it for us, and so, go without looking back. These are simple folk rituals and seemingly silly, but they are all to be found in the worship of Hecate, the Greek Moon Goddess, where they are parts of elaborate ceremonials.

The waxing or crescent moon had power to cause growth and increase, in flocks and herds and in plants. This power of growth and fertility was directly connected with the growth of the moon itself from a slender crescent in the evening sky to

the full moon whose shining made the night as light as day. The growing phase of the moon represented to all these primitive peoples the generative aspect of the heavenly power. But this period of increase in strength is short-lived. The power of the moon is soon spent and a period of decrease follows. The moon gradually wanes and finally disappears entirely and the nights are again dark. Primitives felt very differently about this second half of the moon month. They thought that the moon was being overcome, eaten up, by a dark and destructive power. The waning moon, thus, represented to them the powers of destruction and of death. Under the waning moon it is said that "all things are minished and brought low." The time of the waning moon, by a natural deduction, was considered unlucky for any enterprise, such as sowing grain, that needed growth. When there was no moon, or as we should say, in the dark of the moon, the destructive powers were at their height. Floods and storms, or destructive pests, were to be expected, and ghosts walked or flitted shrilling through the air. This was the time when the powers of sorcery and black magic could be evoked to work their mischief unchecked, for the dark moon was captain of the hordes of ghosts and 'Mistress of Black Magic.'

These beliefs about the phases of the moon were not just formulæ to the people who held them. They were accepted quite simply as having to do with matters of fact, consequently the everyday life of whole communities was regulated in accordance with the phases of the moon. For instance all agricultural proceedings had to be timed with the moon's changes, and it was a matter of great importance for the public welfare that the people should know exactly when a new moon was to be expected. In the absence of calendars it became one of the chief functions of the headman or king to keep watch for the

new moon and then to call all the people together and tell them that now is the time to sow their seed or to harvest their crops. In China to this day the new moon is proclaimed by heralds sent out by the royal astronomer.⁴

During the waxing moon all those things that need to grow must be attended to. This meant that the ground must be prepared ahead so that the seed could be sown during the first quarter of the moon otherwise it would rot in the ground. Sheep must be sheared under the waxing moon so that the wool may grow again quickly ; but trees must be felled under the waning moon or the wood will not mature well, hay and grain must be cut under the waning moon or they will ferment and the grain will sprout.

All these regulations were felt to be essential if man was to succeed in his attempts to increase the food supply of nature. He had to work with her laws not against them and he believed that her laws were controlled by the moon. To us this seems to be mere superstition but strange to relate every now and then an observation is announced from some part of the world which seems to fit in with the old beliefs. For instance, a New Englander informed me quite recently in all seriousness that he always sowed his garden seeds when the moon was young as he had observed that the old saying was correct and that the seedlings did much better than if they were sown at any other time of the month. Then in a scientific journal an article appeared a year or two ago which stated that pine cut under the waning moon kept better than if cut under the waxing moon, and it was proposed to employ the lumbermen only during the last half of the moon month. An elaborate discussion of light rays followed which may or may not have

⁴ Information as to whether this custom has been discontinued since the revolution is not at hand.

explained the observation. Whether this is to be considered as a scientific fact or as the recrudescence of an old myth it is hard to say, but at all events it fits in with the old idea.

Many superstitions related to the moon are still to be found among country people both in the British Isles and on the Continent of Europe, but they are perhaps most common among the negroes of the Southern United States. On one plantation a necklace of 'birth beads' is still treasured. It was brought over from Africa by the slaves and has been carefully guarded ever since. It is not often that a white person is allowed a glimpse of the precious talisman which is brought into use whenever a woman is in child-bed. The roughly carved beads bear symbols of power, chief among them being the crescent moon.

Another highly valued charm among the negroes is a rabbit's foot. This charm is most powerful if the rabbit was caught in a graveyard at the full of the moon. Under these circumstances the amulet is indeed invincible. The graveyard of course refers to the magic power of the ghosts, but we ask why a rabbit? The full moon gives the clew. The markings to be seen on its face are called 'The Mark of the Hare' in Thibet, China and Ceylon as well as in Africa and North America. Indeed the 'Hare in the Moon' is as well known as our own 'Man in the Moon.' The rabbit or hare represents, to the negro as well as to the American Indian, the animal incarnation of the hero. We recall the stories of Brer Rabbit among the negroes of the United States which correspond exactly to myths of a Rabbit Hero in West Africa. In North American Indian mythology Hare plays a similar rôle. For instance, among the Iroquois, Great Hare is one form of Great Manitu, the Great Spirit, who is either himself the Moon or his Grandmother is the Moon. This Hare incarnation corresponds roughly to the Christian symbolism of Christ as Hero, who is the Lamb that was slain.

The 'Easter Bunny' contains a symbolism that lies close to these ideas. Easter, as we shall see later, was originally a moon festival and was connected with the resurrection of the Moon Man or Moon Hero, long before the dawn of Christianity.

Other legends connect the moon with magic. During the middle ages witches, in Europe, played a large part in connection with sorcery and they depended in no small measure on the moon for their powers. The Witches' Sabbats were timed in relation to the phases of the moon. For the most part, if magic formulæ and incantations are intended to produce a beneficial effect they should be said by the light of the moon, but if they are intended to work evil then a dark moonless night must be chosen.

These old sayings and superstitions of simple people are only mentioned here in a very general way. When we come to discuss the beliefs of the moon religions it will be found that these same powers and characteristics are ascribed to the moon deity and are there elaborated into a complete system. Mention is made of these modern superstitions so that the scattered threads arising from the unconscious, today, may be linked to those ancient religions which would otherwise seem too remote and strange for us to feel them at all. Such superstitions help us to get behind our rational and scientific way of thinking and dimly sense how it is that primitive man feels.

Plutarch in writing about the beliefs of his own day wrote that the waxing moon causes growth and increase and is "of good intent." It is strange to us to think of the moon as having "intention" either good or bad, it implies a personification of the moon which is foreign to us. The Greeks of Plutarch's time were far from primitive, so that it is not only primitive people who can be swayed by such an idea. In the last chapter it was shown that personifications of this kind have their origin in the unconscious. The unrealized parts of the human psyche

are projected onto the outer world and give rise to myths and superstitions. In former days, as we have seen, the reproductive, or creative, power of the female was not recognized as such and so was projected to the moon as representative of the feminine principle. For those early people were entirely unaware that it is part of the feminine essence to reproduce. They thought of that power as resident in the moon and only lent to females, whether of the plant or animal kingdom, on account of a certain similarity in the nature of female on earth and moon in heaven. It is helpful to realize this for in the unconscious we still feel and act much as primitive man does.

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CHAPTER III

THE MOON CYCLE OF WOMEN

THE belief that there is a peculiar connection between woman and the moon has been universally held from the earliest times. Her power to bear children, surely a most mysterious thing, was thought to be the gift of the moon, while the activities which were her particular charge, agriculture, making things grow, tending the fire, and cooking the food, depended for their success on the good offices of the moon. These beliefs were naturally related to the fact that women's physical rhythm corresponded with the periodic changes of the moon, and indeed this observation may have been the cause of the conviction of the similarity of their natures. To primitive man, her monthly period, synchronous as it is with the moon's cycle, must have seemed the obvious result of some mysterious bond between them.

The North American Indians, for example, hold the moon to be really a woman, the First Woman ; at her waning the moon has her 'sickness,' the word used for menstruation. In some parts of Europe today, the peasants firmly believe that the moon menstruates regularly ; and that when she is waning, she is 'sickening' ; and that the 'red rain' or heavenly blood, which old folk-lore from time immemorial asserts often falls from the skies, is 'moon-blood.'

In very many languages the words for 'menstruation' and for 'moon' are either the same or are closely related. Our word 'menstruation' signifies 'moon change,' *mens* being 'moon.' German peasants call the menstrual period simply 'the moon' ;

in France it is called 'le moment de la lune.' Briffault has collected many other examples of this connection in terms. For instance, the Mandingo use the word *carro* for both moon and menstruation ; in the Congo *njonde* has a similar double meaning. In the Torres Straits and in India the same word is used for menstrual blood and for moon. Among the Maori the word for menstruation is *mata marama* which means moon sickness.¹

Briffault cites Haddon as saying that the natives of New Guinea believe a girl's first menstruation is due to the moon's having had connection with her during her sleep, and from Best he quotes an old Maori woman's explanation of the identity in terms : "The reason," she said, "of the sickness being known as 'mata marama' is because it affects women when the moon appears. It never affects them when the moon is lost to view, that is, during the dark nights of the moon. Some women are affected when the moon is just seen, and others at various stages of its growth, some when the 'turu' (full moon) appears. A woman is always affected at the same stage of each moon, the time of her affliction does not vary."²

During menstruation women are almost universally put under certain restrictions which seem strange to us with our rational attitude in relation to physical occurrences. An examination of social customs reveals the fact, however, that in all parts of the world and among all peoples, with the single exception of the more highly educated white races, and even this exception needs some modification, women during menstruation are considered to be taboo. Taboo is a curious word. It means, variously, unclean, holy or set apart and we find that during the period of their sickness, women of many

¹ Briffault, R., *The Mothers*, vol II, pp 430-432, The Macmillan Company, and George Allen and Unwin, Ltd., 1927.

² Best, E., "The Lore of the Whare-Kohanga," *Journal of the Polynesian Society*, vol. XIV, p. 211, New Plymouth, New Zealand, 1905.

tribes are considered to be in a state so peculiar that any object they touch is defiled or loses its efficacy.³ For this reason when a woman is menstruating she cannot remain with other people nor go about her usual occupations. She must isolate herself and remain alone. Sometimes she merely retires for those few days to a room set apart for the purpose. This room is usually dark and airless, for the light of the moon must not fall on a menstruating woman. In other cases a special house called the menstrual lodge is provided on the outskirts of the village where the women can retire, but sometimes even that amount of care is not granted to them and they must go to the bush and protect themselves as best they can from heat, storm or cold in whatever rude shelters they can construct. In many tribes similar taboos surround women in child-birth and often when their time draws near the women have to go away from the village entirely unassisted into the bush and fend for themselves. Food may be brought to them and left at a distance but in some cases the woman is not allowed to touch her own food but must either be fed with morsels passed to her on a stick or if she feeds herself she must wrap her hand in a cloth before touching the food. Sometimes it is even prohibited for her to touch her own person, in such cases she is provided with a stick for scratching her head. A remnant of this old taboo is still found in rural places in England where a woman in child-bed is not allowed to comb her own hair lest some evil result. And at the end of her lying-in period, which is considered to be one month in duration, she needs to be released from her *taboo* condition by a religious ritual. A special service of the Churching of Women is provided in the Angelican and Roman faiths, a survival of the old belief that a woman who has borne

³ For a general consideration of this subject see Frazer, J. G., "Balder the Beautiful," vol. I, pp. 22-100, *The Golden Bough*, Part VII, The Macmillan Company, New York, 1914, and Briffault, R., *The Mothers*, vol. II, pp. 365-412, The Macmillan Company, New York, and George Allen and Unwin, Ltd., London, 1927.

a child needs to be disinfected, not surgically, but religiously (spiritually). This custom is related to an old superstition which still persists in the feelings of many people, that until a woman after child-birth has been to church to be purified, it is very unlucky for her to go out of doors. As for the old menstrual taboo, many traces of it are to be found in Europe today. Peasants will not allow a menstruating woman to touch butter, wine, or meat, believing that these foods will be thus rendered quite unfit for human consumption, while the taboo against washing at such times is so common in certain sections of society that I almost hesitate to call it a taboo for fear of the storm of protest the word may bring down upon me.

Among primitive peoples, however, the taboo extends to much greater lengths than this. When a woman is under a menstrual taboo she may not be approached by any man. Even her shadow is polluting so that if she walks abroad she may not use the ordinary trails and anything that she touches is immediately destroyed. There is also a very wide-spread scruple among primitives against passing under overhanging boughs, for fear a woman may have climbed over or sat upon the bough ; in many tribes, too, the men are reluctant to lean against a fence or a house wall for fear a woman may have leaned there before them and contaminated the spot with menstrual blood. Briffault suggests that a similar idea may underlie our own superstition against walking under a ladder.⁴ The usual reason given for the wisdom of observing this 'taboo' is that something might be dropped upon you from above. In England I have repeatedly heard it said that a drop of *red* paint might fall upon you. I have never heard that there is any danger of green paint or white, it is always red. Now red paint

⁴ Briffault, R., *The Mothers*, vol. II, p. 418, The Macmillan Company, and George Allen and Unwin, Ltd, 1927.

is everywhere considered to be a substitute for blood, while the universal mark of a taboo is red paint. A red cross means taboo all the world over, even with ourselves a house or a ship which is under quarantine is marked with a red cross, while a red flag or a red light means danger. They are marked with the sign of *the* taboo, the blood of the woman, for the taboo on the menstruating woman is probably the first taboo observed by man and the type and pattern of all taboos.

The uncleanness of the menstruating woman is considered amongst primitive peoples to be of the nature of an actual infection or contamination, a positive evil which may be conveyed to everything she comes in contact with. In many places not only is the food she has actually touched considered to be contaminated, but all food of the same kind is also rendered unfit for food. In some tribes, for instance, a woman may not eat fish during her periods, for if she does so all the fish in the rivers will die. If she touches an ear of corn, all the corn in the fields will wither. The fear of the menstruating woman is a fear of concrete evils which will result from her touch.

The evil effects which a menstruating woman can bring about, however, go beyond the realm of food. Primitives believe that illnesses may be caused by a chance encounter with a menstruating woman and it is not uncommon in a case of illness for some woman who is said to have been careless in her precautionary measures, to be hunted out and blamed for the disaster. In such cases the punishment is usually very drastic. In the same way contact with a menstruating woman is said to cause 'sickness' of the war-bundle, so bringing defeat in battle, or if a man should meet a woman in such a condition when starting out on a journey a mishap will surely overtake him.

For these reasons women are required to seclude themselves

most strictly during their periods of danger and to exercise the greatest caution in their contact with the outside world. The penalties imposed on a woman carelessly exposing herself at such a time are naturally exceedingly severe. For it is believed that if a man "looks upon a menstruating woman his bones will soften, he will lose his manhood," will even die, while his weapons and implements will become useless, his nets will no longer catch fish and his arrows will not kill deer.

Women in this condition are believed to have, in addition, a deleterious effect on fire. They may not even come near the fire for fear of polluting it. If by any chance this occurs the fire is extinguished, the ashes carried out and a new fire kindled, notwithstanding the fact that to kindle a fire is a long and arduous task for the primitive. Among the wild races of the Malay Peninsula young girls who are, as it were, Vestal Virgins, are charged with the carrying and tending of the fire when the group is on the march. But if a girl should be menstruating she is excluded from this office. The light of the moon which is considered in many places to be the source of fire, is not allowed to fall upon a menstruating woman and the menstrual lodges are constructed in such a way as to avoid moonlight, while the rooms set apart for Hindoo women who are menstruating or in child-birth are without windows and are entirely dark and unventilated. Similar ideas regarding the pollution of fires prevail among the fire worshippers of the Orient; neither the Zoroastrians of Persia nor the Parsees of India will allow a menstruating woman to come near the sacred fire. The great law-givers of ancient times, Zoroaster, Manu and Moses, each incorporated prohibitions relating to menstruation into their systems. In the laws of Manu, the Hindoo law-giver, it is stated: "The wisdom, the energy, the strength, the might and the vitality of a man who approaches a woman covered with menstrual excretions, utterly perish. If he avoids her

while she is in that condition his wisdom, energy, strength, sight and vitality will all increase.”⁵

It is thus evident that the regulations regarding menstruation are almost everywhere exceedingly strict. They seem to represent the first taboo imposed by primitive man, or should one not rather say they form the first taboo which ‘the gods’ imposed on primitive man? For menstruation is a perfectly natural function and one cannot but wonder why it has been placed under a taboo at a time when other natural functions, which are under a certain taboo with ourselves, are with primitives accepted quite openly and naively.

Various reasons have been assigned in explanation of these taboos imposed on menstruating women. They include a supposed horror of blood, as such, on the part of primitive man, a supposition which can be discarded, for primitive man knows no such general horror although it is true that he surrounds blood with great precautions. His own blood, for instance, must not be allowed to fall on the ground. But this is not due to any horror of the blood, indeed in some tribes when a boy’s teeth are knocked out at his initiation, care is taken that the blood shall not fall onto the ground but onto the breast of one of the tribesmen. This is a precaution to prevent some evilly disposed person from finding it, who might use it, as hair or nail clippings might also be used, to work magic against the owner. Blood is considered to be particularly potent in making such spells, for blood to the primitive *is* the life. This caution applies to blood from whatever source, but no taboo attaches to the person who bleeds if the bleeding is caused by a wound.

The taboos applying to a menstruating woman are in an entirely different category and cannot be explained in this way.

⁵ Buhler, G., “The Laws of Manu,” *Sacred Books of the East*, vol. 25, p. 135, Clarendon Press, Oxford, 1879-1910

The extreme precautions surrounding women at that time are perhaps best understood when it is realized that to the primitive mind menstruation is due to a kind of infection, or to the result of possession by an evil spirit.

In those communities which believe that at menstruation an evil spirit has entered into the woman, the measures undertaken to expel it are very similar to those which we ourselves also practise when we have been *infected* or possessed by some evil thing. In primitive tribes an attempt is made to drive out the evil spirit by purging and fasting ; by flagellation and fumigation with smoke ; by washing the body and the clothes of the afflicted individual ; in some cases even, her hair is pulled out or she is shaved. On the occasion of the first menstruation these well-meant efforts to drive out the evil are carried to such lengths that the girl may be almost killed. In our own day if we wish to drive out or dispel a physical evil, such as a disease germ, a toxin or a fever, we use identical methods ; while if the evil is psychological, this is, spiritual, we again use these same methods, metaphorically, or indeed concretely as well. "Spare the rod and spoil the child" refers to one method of exorcising an evil temper ; "Purge me with hyssop and I shall be clean" refers not to physical auto-intoxication but to moral evils. Fasting and castigation are the most usual penances prescribed to purify from sin, while the incense used in churches is not far in its significance from the fumigation of a sick-room. Whenever primitive man senses and dreads a supernatural force there we must look for a psychological factor, unknown to him and therefore perceived *in the object* to which it has been projected.

The question we must ask, however, is what is this 'evil' which has entered into the woman and how does it work ? Amongst animals and in those human societies where the primitive course of nature still regulates the affairs of the tribe,

the congress of the sexes is regulated by the needs and desires of the female, not by the desire of the male. The females of all mammalian species reject the approach of the males except at definite periods of the sexual cycle. Only at the time of heat will the female permit the male to have access to her. From the physiological standpoint menstruation in women must be considered as being equivalent to heat in animals and it might be expected that in line with the animal practice, this would be *the* time when no taboo would be imposed. But the contrary is the case, the female *animal*, far from rejecting the advances of the male at the season of heat, desires and seeks his company. No taboo restrains her in the exercise of her charms. All the males of the species from far and wide are attracted to her and are unable to attend to any other interest so long as she is in that condition. Whoever has kept a female dog will know how powerful is the 'evil spirit' with which she is possessed. The males who seek her out forego sleep and food and neglect their 'duties' in their own homes. They are indeed bewitched ! We might say of them as is said of primitive human beings that the discharge of a female in heat has power to turn the food "bad" — the males will not eat it ; has power to frustrate the object of a journey — the males will not take it ; has power to destroy the efficacy of the war-bundle to such an extent that the males turn back before the combat, unless it be a combat for the possession of the female.

In human societies the whole tribal organization would be broken up if instinct were allowed to run riot in this way ; the situation obviously had to be controlled before any advance in culture could be made. The will of primitive man is, even under the most favorable circumstances, unstable ; if tribal undertakings are ever to be put through, women in the dangerous condition of menstruation must be kept out of their way. For the men of the tribe might dance all night to concentrate

their attention on the coming hunt but if the party met a menstruating woman as they started out, weapons and determination would be thrown aside together. Anything which could so arouse their untamed desire must be considered an 'evil.' The men of the tribe would be compelled to protect themselves by segregating the dangerous female, and in this way protect themselves also from the devastating effect of their own sexuality.

The welfare of the whole tribe thus demanded that women must remain in seclusion during their sickness. For instinctive desire, when aroused in a primitive man whose will-power at best is but feeble, can destroy the war-bundle or any other symbol of his given word. According to the Talmud, if a woman at the beginning of her period passes between two men she thereby kills one of them ; if she passes between them towards the end of her period she only causes them to quarrel violently.⁶ This warning is put almost into psychological terms. When her feminine, her 'moon' power is most active it will kill one of the men ; when it is mitigated it will cause a quarrel presumably due to jealousy !

This untamed desire on the part of the men naturally constituted a menace for the women. Certain primitive myths suggest that in self-defence against the excessive demands of the men, women imposed abstinence upon themselves, in spite of the fact that the period of greatest sexual desire, with them as with animals, is either immediately before or immediately after menstruation. This is the point of view expressed in an Australian myth reported by Spencer and Gillen in *The Northern Tribes of Central Australia*. "The Mara Tribe," they state, "has a legend according to which the menstrual period was brought on, in the first instance, because in the Alcheringa (the heroic age) a number of bandicoot men who were making

⁶ Meyel, J, *Die Medizin der Talmudisten*, p 15.

ceremonies had too frequent intercourse with a lubra.⁷ This brought on a great discharge and the woman said, 'I think I will not walk about a lubra any more, but a bandicoot,' and so she stuck grass all over herself, and went away and hid in a hole, so that the men could not find her, and ever since then women have had monthly periods,"⁸ and one might add, have secluded themselves during the time of the flow.

In certain instances women, even in primitive tribes, have been known to make use of the taboo deliberately, to exclude an unwanted husband, a trick which could easily be played in communities where the count of time is very inexact. And in the beginning it is altogether possible that women may have segregated themselves during menstruation of their own accord, for their physical condition gives them an acknowledged right to isolate themselves without consulting the men, and that in societies where otherwise they may be practically slaves and are always liable to sexual demands.

The development of a menstrual taboo was, indeed, an absolute necessity for primitive peoples if their cultural evolution were to proceed. Without such a safeguard, it would seem well-nigh impossible for either men or women to develop any specifically human value, or to have released themselves from the complete domination of animal instinct. Today, a more objective and scientific understanding has freed us from the taboos and fears which for primitive man surrounded menstruation. But it is well to remember that these ancient customs were instituted, however gropingly and however unconsciously, to combat a real psychological danger; namely, that at certain times the feminine instinctive nature of woman was liable to prove the undoing of men. If we are not to be pre-

⁷ "Bandicoot" and "lubra" are the totem names of intermarrying clans, but men of the bandicoot totem may not marry a bandicoot woman.

⁸ Spencer, W. B., and Gillen, F. J., *The Northern Tribes of Central Australia*, p. 602, The Macmillan Company, 1904.

cipitated into the chaos from which primitive man extricated himself by his superstitions and taboos, we must become more conscious not only of the physical phenomenon of menstruation, but also of the emotional factors concerned, a consciousness which can only be gained through a greater psychological understanding.

We have already seen that in many languages the word used for menstruation is either the same as the word for moon or is closely allied to it ; while in some instances the name of the moon deity is used for the menstrual state. In other languages, where this connection between the words for moon and menstruation does not occur, another, no less significant, duplication of meanings may sometimes be seen. Frazer has collected several examples where the word for menstruation is closely related to the word for sacred. Among primitive peoples the word for sacred usually has a double meaning, the sacredness can be either holy or unholy, either beneficial or harmful, the word indeed means *magic power* rather than *holy*. Words of this type are *mana*, *taboo*, *wakan*. The Polynesian word *tabu* or *tapu* is closely allied to *tapa* meaning menstruation ; the Dakotan word is *wakan* which is also used of a menstruating woman. *Wakan* is defined as "spiritual, sacred, consecrated, wonderful, incomprehensible."⁹ Thus the words applied to menstruation often have the significance of sacred as well as of harmful, the taboo has this dual significance. The idea seems to be simply that the woman is in a peculiar state which has magic power. This power can be used either for good or ill.

In the instances quoted above the taboos placed on a menstruating woman were mostly intended to protect the community from her destructive power, for she was considered to

⁹ Frazer, J. G., "Taboo and the Perils of the Soul," p. 225, note 1, *The Golden Bough*, Part II, The Macmillan Company, 1919.

be in a condition of negative *mana*. This word *mana* like the word *taboo* does not necessarily mean something evil, rather it means the state of being filled with magic power. This power may be either harmful or helpful. In the case of the menstruating woman most of the customs have to do with averting the evil effects of her condition but on certain occasions resort is had to the magic power of menstrual blood for other purposes. There are countless records, for instance, where menstrual blood is considered as a potent healing charm resorted to in extreme cases of illness. In other places the destructive power of the menstruating woman is used in a positive way as for instance when a girl in that condition is made to run naked round a harvest field infested with caterpillars. The caterpillars will, it is firmly believed, all be killed and the harvest saved. In these cases the destructive power of the blood is turned against the evil, either the sickness or the vermin, while the sick person or the crops are protected from harm.

Among the ancient Hindoos menstrual blood was thought of in this way as a positive powerful force. For they considered that the condition was an evidence that the woman was peculiarly under the influence of the moon, possessed indeed by the moon deity. There is a Vedic text to this effect which reads :
“The blood of the Woman is a form of Agni and therefore no one should despise it.” Agni is the fire god and is closely related to the light of the moon. Here is another connection between menstruation and fire which has already been commented on in relation to the injunction that a menstruating woman may not approach the fire whether it is the hearth fire or the sacred fire of the gods. In this Vedic text the menstrual blood is definitely said to be sacred because it is a manifestation of Agni, the fire god.

In India, the Mother Goddess is thought to menstruate reg-

ularly ; during these times the statues of the Goddess are secluded and blood-stained cloths are displayed as evidence that she has had her sickness. These cloths are very highly prized as "medicine" for most illnesses. In the same way Ishtar, the Moon Goddess of Babylon, was thought to be menstruating at the full moon, when the 'Shabattu' or 'evil day' of Ishtar was observed. The word *shabattu* or *sabattu* comes from 'Sa-bat' and means 'Heart-rest'; it is the day of rest which the moon takes when full, for at that time it is neither increasing nor decreasing. On this day, which is the direct forerunner of the Sabbath, it was considered unlucky to do any work or to eat cooked food or to go on a journey. These are the things that are prohibited to the menstruating woman. On the day of the moon's menstruation everyone, whether man or woman, was subject to similar restrictions, for the taboo of the menstruating woman was on all. The Sabbath was at first observed only once a month, the records state variously that this was at full moon or at new moon, but later it was kept at both new and full moon and later still at each quarter of the moon's phases. These days were called *ûmu limnu*, evil day. Their dates fell on the 7th, the 14th, the 21st and 28th days of the month, for when time was reckoned by the moon the months were of equal length, namely, twenty-eight days corresponding to the cycle of the moon. In the fourth dynasty of Ur (the third millennium B.C.) it is recorded that taboo days were observed at the new and the full moon. On such days no cooked food could be eaten, that is, anything which had been touched by fire was prohibited, no journey could be taken and no work could be done. Similar directions were given for the observance of the four 'evil days' in the Babylonian calendar. They run as follows : "An evil day. The Shepherd of the Great People shall not eat flesh cooked upon coals, or bread from the oven, [or variant "anything touched by fire"]. He shall not

change his garment, nor put on clean raiment, nor offer sacrifice. The king shall not ride in his chariot. He shall not deliver judgment. The priest shall not give oracles in the secret place. The physician shall not lay his hands upon the sick. The day is inauspicious for all affairs whatsoever. At night the king shall bring his offering before Marduk and Ishtar.”¹⁰ Briffault quotes this passage and remarks that Marduk was not really venerated in these ceremonials; that he was included only because he was the city’s official god and therefore to be recognized in civic observances. “The deity really concerned was the moon-goddess Ishtar; the Babylonian ‘shabattu’ was her ‘evil day.’ It is not unlikely that on her ‘evil day’ the goddess was thought to be actually menstruating.”¹¹

The Jewish Sabbaths were closely related in their origin to the Babylonian Sabbaths and perhaps also to the Egyptian taboo days which were also observed in relation to the quarters of the moon and were sacred to the Moon God Osiris. The Jews at first observed sabbaths only at the new and full moon but later, as in Babylon, they were also observed four times in the month. The Christian Sunday is directly descended from the Jewish Sabbath and is thus a moon observance. This historical fact all can readily concede, but it is strange to us to realize that the prohibitions connected with “Sabbath observance” are in their far-off origins menstrual taboos connected with the belief that the moon is herself a woman having a monthly period and sickness.

The discussion of the monthly cycle of woman has taken us rather beyond the stage where the moon is considered to be a vague, ill-defined fertilizing influence which has a particular effect on women. We must now take up the more organized

¹⁰ Sayce, A. H., “A Babylonian Saints’ Calendar,” *Records of the Past*, vol. vii, p. 157, London, 1876.

¹¹ Briffault, R., *The Mothers*, vol. II, p. 435, The Macmillan Company, and George Allen and Unwin, Ltd., 1927.

beliefs about the moon where this power becomes personified to form a god or goddess.

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CHAPTER III

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CHAPTER IV

THE MAN IN THE MOON

As we have seen, the most primitive belief about the moon is that it is a *presence* or a fertilizing influence. As the religious forms became more organized, but while still very archaic, the moon became definitely a *person*, first a man, later a god, a fertilizing male deity or power.

The moon is regarded as a man in some of the most ancient cultures. In the Iranian culture, for instance, which preceded the Persian, and flourished on the borders of the Persian gulf in the thousand years or so which preceded 1600 B.C., the moon was held to be a Great Man and was venerated as such. This Moon Man is at first thought of as living in the moon a life exactly like our earthly life. Our 'Man in the Moon' doubtless is his descendant. Sometimes this Moon Man was believed to be incarnated on earth when he appeared as a very powerful king. Later the kings of a certain line or dynasty were all considered to be incarnations of the Moon Man. Many ancient kings wore a horned head-dress emblematic of the 'hornéd moon.' By a natural transition the king who was thus adorned became not only the moon but also the bull. For horned animals, especially the bull and the cow, are among the animals associated with the moon. The jumble of our own nursery rhyme shows perhaps a remnant of this old idea, "the cow jumped over the moon." Bull's horns were worn as a ceremonial head-dress by Celtic, Egyptian and Assyrian kings, as well as others, indicating that to these peoples their king was an incarnation of a horned deity.

In later times it was said that the king who was actually reigning was not himself the moon, but that he was a representative of the moon, was perhaps indeed descended from the moon. For instance Jengiz-Khan, the Mongolian Emperor of the thirteenth century A.D., is said to have traced his ancestry to an ancient king whose mother had been impregnated by a moon-ray, although it was recognized that of course such things did not happen any more.

Certain tribes still identify the life of the king with the life of the moon. They keep watch for the first rising of the crescent moon and as soon as it is seen they cry to the king "Your life has been renewed!" It is as though they feared that if the moon did not come again the king could not continue to live. The Chief of Einu in the Polynesian Islands was called 'The Lord of the Moon' and in Samoa when the Chief died they said "The Moon has fallen."

Thus the myths embodying the story of the moon gradually became crystallized. The changes observed month by month in the actual moon were narrated as though the moon were a living being. They were garbed in human guise, for they were felt to be in some way typical of things that happen to men upon the earth. We now recognize that this sense of appropriateness refers to a psychological correspondence, not to some half-forgotten historical event of the heroic age. The myth which grows up about a natural phenomenon represents a perception of an inner subjective truth "projected" to or perceived in the outer world. But the primitives naturally did not know this. They merely reported in story form the truth whose origin they never suspected. So the waxing and waning of the moon is anthropomorphized, making a moon man who is represented as a sort of hero figure, living in the moon, while at the same time he is the moon itself.

The typical story is that the Moon Man begins his career

when the waxing crescent first appears, by fighting the devil of darkness who has eaten up his father, the old moon. This devil of darkness is represented in the old pictures as a sort of dragon. The hero overcomes the devil and as the moon comes to fulness, he reigns triumphant on earth. He is a wise and great king. He creates order in the tribe, he establishes agriculture, teaching his people when to sow and when to reap. He is also a maker of laws and the judge of men whose motives he is able to bring into the light.

These qualities of the great heroic moon king fit in with the earlier unformed myths and superstitions which have already been outlined. There the beneficent power of the moon marks off time, so creating order, for the changes of the moon formed primitive man's first calendar, in particular the succession of moons regulates agricultural activities. In the later myth the moon hero is said to have taught men how to cultivate the fields. Before his coming, that is, before the organized cult of the moon, men must have lived only in nomadic tribes without agriculture.

This phase of the hero's life lasts during the bright period of the moon. He has no sooner reached the zenith of his power, however, than the old enemy who conquered his father begins to attack and pursue him. He is finally overcome and the devil eats him up also. The moon wanes and the king is said to die, strangely enough, by fragmentation. We shall meet this theme again when we consider the story of Osiris whose body was cut into pieces and scattered. The piecemeal eating doubtless refers to the nightly "bite" which is taken out of the moon in its gradual waning.

After his death the Moon Man goes to the underworld, for he has been swallowed by the dragon, whose belly is the underworld. His sojourn there continues during the dark of the moon. While he resides in the underworld he is not dead nor

just passive for he exercises his old function of judge. Now, however, he is judge of the souls of the dead who are the inhabitants of the underworld, for as in all dragon myths the dead are all swallowed up by the monster. At the end of this period the cycle repeats itself. His son fights the devil and overcomes him for a brief period, becoming in his turn king by the power of the moon.

This myth clearly represents the changes of the moon in its various phases, as they were observed by primitive man. But it is something more than a myth representing astronomical events, since the changes of the moon are related throughout to man himself. The facts are "contaminated" with psychological or subjective material. Man's own inner unseen life not recognized as within himself was projected outside his psyche, its activity being ascribed to the moon.

This moon man, who represents an unrecognized part of the human psyche, does for the primitive tribe what the tribesman of that age was unable to accomplish by his own intelligence. He establishes order, teaches the art of agriculture, is judge and giver of laws. These things are first products of thought, but thought, not as a function of human consciousness, but culled out of the functions of the moon, whose influence on primitive life in unlighted villages is more profound and more impressive than we realize. Primitive man has no clocks, no calendar. He does not know how many days make up a year, or perhaps a very wise medicine man or chief may know. But the ordinary man does not know and could not keep count of the days even if he did know their number. For many primitive people even today cannot count more than the fingers of both hands, while others have words only for one, two, three, four and many. The rhythmic changes of the moon, however, gave him a means of reckoning time which was invaluable to him and set him calculating. Thus the time for

sowing and reaping was reckoned by moons, so that naturally it was felt that the moon man had taught the art of agriculture. The council of elders met by the light of the moon after the day's work was done. If any crime had been committed in the tribe his case would be investigated by moon light and in this way the moon was felt to be judge. On bright nights, too, the old men sat around the fire, undisturbed by the jungle fears which oppressed them when the nights were entirely dark, and originated those early ruminations and speculations out of which organized thought evolved. So that, as we shall see later, to this day, words which have to do with mental activity are in most languages cognate with the names for the moon.

In a somewhat later form the moon is represented as a god. This change in characterization marks a step forward in the development of man's consciousness. For the gods are not just the highest kinds of men, super-men, they clearly belong to the spirit world, or, as we should say, to the psychological realm. In their groping way those early people were trying to distinguish between what was objective and what subjective in their observations. When they relate a myth of the gods which is yet in some curious and inevitable way linked with natural phenomena, they are dimly recognizing that the story is a record of a spiritual drama, which we now know takes place in the unconscious, but which they only saw in its reflection in the outer world, in this case in the moon. The psychologist would say they only saw it projected into the object.

The moon gods are still of very early date so that we have not any very consecutive record of them. Hur was the Moon God of the Chaldeans, whose capital city was named after the god and was called Ur or Hur. This was the city it will be remembered from which Abraham was said to originate, about 1900 B.C. The various art objects which have recently been

discovered at Ur have given us a glimpse of that very ancient civilization. In the Burbur dialect Khaldi is the exact equivalent of Hur. The Chaldeans were thus either Moon worshippers or perhaps were inhabitants merely of a town dedicated to or called after the Moon God.

Sinn was the Moon God of Babylonia. His worship flourished for many centuries. It probably began about the time when the Babylonians absorbed the culture of Ur and Eridhu, both centres of moon worship, which must have been about 1800 B.C. It continued into the thirteenth century B.C. when we have a record that King Kuri-Galzu restored the temple to the Moon God, Sinn, at Ur. During all this long period the Moon was the supreme deity in Babylon, although during its course Shamash, the Sun God, arose, but he was never considered as powerful as the Moon God. Another change was also initiated during this phase in the rise to power and favour of the Moon Goddess Ishtar, who was said to be the Daughter of Sinn. In the course of time her worship came to supersede that of the older moon god and the transition, of which we shall have occasion to speak later, was made, the moon lost its male sex and became feminine.

Sinn has much more character for us than Hur for his story is clearly told in many pictures of him which are preserved on coins and tablets, and it is also told in the cuneiform inscriptions which have been found and deciphered. Something of his power and his attributes are also known from inscriptions and prayers addressed to him. He is called 'Father of the gods,' 'the Lord of heaven whose sickle shines among the gods.' An ancient hymn addresses him thus : "Sinn, thou alone givest light from above ; thou art the light of the world." In the pictures we see him enthroned on the crescent, or on the holy tree, or embarking in his moon barge in which he sails



Fig. 1



Fig. 2



Fig. 3



Fig. 4

THE BABYLONIAN MOON GOD SINN

Fig. 1. Sinn enshrined on the crescent the whole being surrounded by the circle of the full moon.

Fig. 2. Sinn enthroned on the crescent. Before him is the morning star, Ishtar, who in later centuries will replace him as chief deity of the moon. The crescent throne rests upon the sacred tree which so often stands as emblem of the moon.

Fig. 3. Sinn enthroned, holding the moon as his emblem, the crescent and the full moon being represented together. The trune aspect of the god is indicated, for the two hounds, one coming and one going, represent the waxing and waning moon.

Fig. 4. Sinn receiving a worshipper brought to him by Ishtar. The god is here represented as black, which probably indicates the dark or underworld phase of his history. He stands upon the unicorn and carries emblems of power.

[Figures 1, 2, and 3 are from *Sur la Culte de Mithra*, Felix Lajard, 1847, and Figure 4 is from *Ancient Pagan and Modern Christian Symbolism*, Thomas Inman, 1876.]

the night sky, or fighting the devil who would devour him. (Figures, 1, 2, 24, 42.)

Like the moon man he has two aspects or phases, one lived in the upper world and the other, during the dark of the moon, in the underworld. But in the story of Sinn a further differentiation has taken place. The time of brightness is now divided into three periods, each of which is ruled over by a separate aspect of the god. Sinn thus becomes a triune god, composed of three persons. It is expressly stated in the texts that Sinn *is* each of these three persons who rule over the segments of the moon's bright period. This is probably the beginning of the division of the moon month into four week periods, the fourth week being the period of darkness. These three persons or gods are Anu, Enlil or Bel, and Ea. An early text reads : "The moon is during the period of his visibility, in the first five days, the god Anu ; from the sixth to the tenth day, the god Ea ; from the eleventh to the fifteenth day, the god En-lil." ¹

The name of this Moon God, Sinn, is familiar to us in Mount Sinai, which means Mountain of the Moon. This fact throws an interesting side-light on Jewish history for it will be recalled that it was on Mount Sinai that Moses received the tables of the law. Sinn, as Moon God, was the ancient law-giver long pre-dating Moses. It was therefore in a very appropriate place that he sought and found the divinely given tablets.

Mēn or Mene was the Phrygian Moon God. His name is of especial interest to us because of the curious coincidence that the Latin word *mens* means month. These two words, however, do not seem to have come from a common root. Osiris is the Egyptian Moon God. The story of his life and death is known to us in much greater detail than is the case with any

¹ Rawlinson, H. C., *The Cuneiform Inscriptions of Western Asia*, vol. III, 55 3, London, 1861

other of the moon gods. Its discussion will be reserved till the chapter on Isis and Osiris.

The story of the moon god's career follows a pattern similar to that of the moon man. There is, however, one important difference between them. The moon man lives through only one cycle of the moon's changes and then, eaten up by the devil of darkness, dies. He is replaced by his son, the young moon, who may also live but through the brief period of the moon's brightness. The moon god, in striking contrast, is immortal. He lives and suffers and dies but he comes again, reborn with the new moon. He is the pattern of the dying and resurrecting gods. His life occurs in a series of phases. When the moon is bright the god is in his upper-world phase. When the moon is dark, the god has gone to the underworld, but he will surely return. His relation to human beings changes with his changing phases. In his upper-world phase he is invariably beneficent, having the attributes of Truth, Justice, Constructiveness and Fertility. In his underworld phase, however, he is destructive to earth-dwellers. He sends storm, flood, death and disaster. Nevertheless, in his underworld phase he brings light to the underworld, he is judge of the dead and the mediator between man and the gods, and, in his moon boat he carries the souls of those who should be redeemed, from the underworld up into the sun. He is thus the bringer of the hope of immortality.

The god who goes to the underworld and preaches to the souls in hell is a familiar figure to us from the Christian narrative. It is interesting to note that this function which is characteristic of all the dying and resurrecting gods probably dates back in its earliest form to the old moon gods.

Many pictures of the ancient moon gods have been preserved which show the various episodes in their histories. Sinn as we have seen is often represented like a 'man in the moon,' en-

throned on the crescent. Sometimes the picture shows him being besieged by a dragon-like monster who is about to devour him. On certain coins this same dragon is seen devouring a crescent moon. In other pictures Sinn is wholly human in form, he is seen receiving worshippers or judging the dead in the underworld. In the latter capacity he is not infrequently represented as black, indicating that he is here in his underworld phase as the dark moon. (See figure 4.)

The moon man or moon god who was gradually evolved from the earlier ideas of the moon as fertilizing influence, retained the functions and powers which had formerly been ascribed to the moon. Indeed he came into being, as it were, by a concentration of the rather diffuse power which the moon had before dispensed. This moon man or moon god became the one giver of growth and fertility. His power was needed for the growth of the cultivated plants. For instance, the king, who was the earthly representative of the moon, was usually the rain-maker, and if the harvests failed he would bear the blame, perhaps even pay for his failure with his life. The moon god also inherited the moon's powers of fertility in regard to animals and human beings. So that he was approached by childless women with gifts and prayers that he would remove their curse of sterility.

It will be recalled that among the most primitive tribes it was felt that women and animals could only bear young by the power of the moon, a feeling which was crystallized among certain tribes into the belief that the moon was the real husband of all women, who conceived not by human seed but by the impregnation of a moon ray. It is not surprising therefore that in religions where the moon god is worshipped we should find that a marriage ceremonial is celebrated between the women worshippers and the god or his human representative. At first this custom was carried out in the case of every ordinary

marriage as a purely secular measure, a necessary proceeding to ensure that the marriage should be fruitful. The king or headman, as the impersonation of the moon, slept with the bride on the first night of the marriage. This custom survived in France into the middle ages in the Seigneur's right. A similar marriage ceremonial came to form the central rite of the woman's mysteries in many ancient religions. This is a *hieros gamos*, a sacred marriage or holy matrimony which was thought to be absolutely necessary not only for the fertility of the women who took part in it but also for the crops and herds of the community.

In many religions these 'mysteries' were performed annually and constituted one of the chief religious festivals. They are the basis for many of the fertility rites which have been so often described in connection with antique religions and they have survived in the Spring Carnival which still takes place during Lent, for Lent and Easter are festivals associated with the moon, whose dates are determined by reference to a particular full moon. These fertility rites are connected with the Dying and Resurrecting Gods, who, as was stated above, are Moon Gods, or are sons of the Moon Mother.

During these festivals it is reported that the women displayed an abandon and gross sensuality which did not represent their normal characters at all. The participators might be respectable members of society in everyday life. But at the time of these rites it was their duty to indulge in the grossest sensuality in order to stimulate the fertilizing powers of the god. They believed that such a sacred marriage was essential for the well-being of their people. Obscene jests and actions were a part of this deliberate attempt to arouse the god and the lasciviousness which was displayed was intended to excite the Heavenly Bridegroom to bestow his fertilizing powers abundantly on the tribe.

Briffault gives the reason for these customs in the following passage : "And the explanation of the sensual and sexual character of [these] religious rites lies in the notion that every function of woman, whether as mother, as wife, as supplier of food, as cultivator of the soil, as sorceress, witch, prophetess, or priestess, postulates her union with the god who is the bestower of these powers. The indecency so conspicuous as a feature of all heathen religions has everywhere reference to that union, in some form or other, of women with divine beings. The union of men with goddesses plays virtually no part in those conceptions and practices. It is to women that the sacred marriage with the Divine Bridegroom is a functional necessity ; men do not require to be united with a divine bride to fulfil their functions. But every religion, from the most primitive to the highest, is pervaded with the idea that union with a god, a 'hieros gamos,' or 'Holy Matrimony,' is a necessity to every woman." ²

As we saw above the Maori believe that the moon, which among them is considered only a vague power or influence, is yet the only true husband of every woman. So in religions which are further advanced, having developed a deity from the earlier concept, this god is also considered to be the true husband of every woman and as we have just seen woman's mysteries were enacted every year during which each woman of the community in her own person, or in the person of a chosen surrogate, united or sought to be united with the god.

This moon god, however, is not only bestower of fertility upon woman but is also her guardian and protector. His monthly cycle of change corresponds to her cycle. His activities are hers. So that we find moon gods caring for agriculture, a specifically feminine task, spinning, weaving, making

² Briffault, R, *The Mothers*, vol. III, pp. 207-208, The Macmillan Company, and George Allen and Unwin, Ltd, 1927

pots, carrying water and firewood, cooking and even acting as midwife. Now all these things are women's occupations. It is almost as though the moon god, patron of women, must himself be a woman in disguise. Indeed the moon god is usually rather feminine in type. Some of the moon gods are actually androgynous, both male and female. Sinn, the Moon God of Babylon, is addressed by his worshipper as : "Mother Womb, begetter of all things, O Merciful Father who hath taken into his care the whole world."

It is not surprising therefore to find a tendency in many places to consider the moon deity as a woman. She becomes a goddess but still retains something of her male characteristics. In Babylon, as we saw above, the Moon God, Sinn, was gradually replaced by the goddess, Ishtar, who is described as 'Mother of the Moon' and also as 'Daughter of the Moon.' She like Sinn, her predecessor, is also androgynous, being invoked as "Oh my God and my Goddess." In Egypt one of the earliest forms of the moon goddess Isis was Isis-Net who was both male and female. The Greek Moon Goddess, Artemis, is also considered to be both male and female. Plutarch says "they call the moon the Mother of the Cosmical Universe having both male and female nature."

The transition from moon god to moon goddess which took place in many of the ancient religions was probably related to the rise of sun worship. For the sun god took over some of the attributes of fertilizing deity from the earlier moon god. Certainly this was the case in Babylon where the worship of the Sun God, Shamash, gradually increased in importance. Shamash, the Sun, was originally the son of the Moon, and his worship and honours were definitely inferior to those of the all powerful Sinn, 'Lord of the Gods.' But when the Goddess Ishtar became *par excellence* the moon and the woman's deity, Shamash was relieved of a formidable rival, for Ishtar could

be 'Mother of the Gods' without infringing his dignity. A somewhat similar transition occurred in Egypt where the earlier and exclusive claim of Osiris to be supreme 'Lord of the Heavens' was challenged by the late-coming Sun God, Ra. The worship of Ra was fostered by the priestly cult of Heliopolis for reasons of political power and it came to have official recognition. But the spiritual religion of the country remained centred in the worship of Osiris and Isis, his wife and sister, who is Mother of all Nature and Goddess of the Moon.

Consequently in later religions we find the moon typically represented by a goddess and her son, who dies and is born again. This Mother Goddess is the heavenly representative of Womanhood. She is 'The Mother,' or 'The Woman.' She is immortal. She does not die as her predecessor the Moon God did, but lives eternally, the prototype of woman, the eternal feminine. Associated with her is a young man, her son, who dies and resurrects just as the earlier moon god did. He is in fact the direct descendant of the moon god and carries the values which might otherwise have been lost in the change.

This goddess is 'Heavenly Mother,' 'Mother of the Moon God,' indeed she is 'Mother of God.' She lives eternally and it is her unchanging, enduring character which is her most marked characteristic. She is the power behind God, or to quote Briffault's summing up "She is . . . the fatal goddess, the Goddess of Fate, and often therefore the inexorable one, the goddess of death whom even the efforts and entreaties of her son cannot mollify."³

This brings us to the last phase of moon worship, where the moon is Mother. As we have seen, this grew out of a more primitive concept of the moon as fertilizing male. It is a very natural transition. First we have the fertilizing influence of

³ Briffault, R., *The Mothers*, vol III, p. 48, The Macmillan Company, and George Allen and Unwin, Ltd, 1927.

the moon which bestows the power to reproduce upon the female. Then this influence is concentrated into a personified being, a moon god, who directly impregnates his women worshippers, and then, by a sort of enlargement of the concept, the moon becomes the creator, the 'Great Mother of All.' She is Mother of the Moon God, but he is also her spouse. His power is bestowed upon her as it was formerly bestowed upon the women worshippers of the Moon God. She is herself fertilized by him. Thus is represented a concept of perpetual generation, a most spiritual idea. The mother gives birth to the son and is in turn fertilized by him, or as it has also been expressed the moon god or goddess is androgynous, both male and female, able to reproduce from himself alone.

This mother who is All-Giver, mother of gods and men and of the creatures of the field, occurs again and again in primitive mythologies. Sometimes she is the 'Moon Mother' and again she appears as the creative 'Earth Mother' or as 'Mother Nature.' In many systems these two concepts are closely interwoven so that it is hard to say of some ancient 'Mother Goddesses' whether they are primarily moon deities or earth deities. For they were each regarded as representing the same generative power. The Chaldeans, Greeks, Scandinavians, Hindus, and Chinese speak of their mother goddesses sometimes as lunar and sometimes as earth deities. This seems a little incongruous to us, today, but to more primitive people the rationale offered no difficulties, and indeed if it had, there was the myth of the origin of the moon to explain the identity of the earth and moon attributes. According to this myth, which occurs in both the old and the new worlds, the original source of both earth and moon was a World Egg, the moon, which split into two parts, one remaining in the sky as moon and the other becoming the earth. That first World Egg *was* the mother from whom all things came. Then both parts of the

"Egg" have been called 'the Woman,' or 'the Mother.' All Earth Mothers, Bachofen has pointed out in his *Das Mutterrecht*, lead a double life as Earth and as Moon. Nevertheless they all derive from the Great Mother, the Moon. The Earth is but a part of the great cosmic World Egg. She is in fact the Moon's daughter. Plutarch in his *Isis and Osiris* tells us that : "The Egyptian priests style the Moon the Mother of the Universe," which includes the earth and in some places also the sun, for the son of the Moon Mother is sometimes a Moon God but occasionally he is the Sun God.

In all ages and in all places men have conceived of a Great Mother, a Great Woman, who watches over mankind from the sky or from the place of the gods. This concept is to be found in practically every religion and mythology whose contents have come to our knowledge. These Great Mothers whose worship has dominated the religious thought of peoples far removed from each other in time, space, and culture, have an essential similarity which cannot but amaze us. The Great Mother was worshipped in ancient Babylonia, in the Near East, in Egypt, in Rome, in mediæval Europe (even to this day among the peasants of Europe), in the Celtic countries, in ancient Mexico, among the North and South American Indians, in Africa, in Australasia, in Polynesia, in India and in Ancient China. In all these places, and no claim is made that this is a complete list, the Mother has certain clearly-defined qualities. She is a goddess of the moon and partakes of the characteristics of the moon, and, in a peculiar sense, she is the woman's deity. It is indeed strange that legends which have taken their origin so far apart should yet be so similar. The only possible explanation is that the myths represent a psychological reality which has been perceived by these widely separated peoples, not in the form of abstract thought, but as an image rising from the unconscious and projected into the outer world as a divine

being, in this case as a deity of the moon. For as Jung has clearly demonstrated⁴ the gods are principles or forces which function apart from man's conscious volition and to whose fiat he must needs bow.

The myths of the Moon Goddess and the characteristics she possesses shadow forth a truth which could not be perceived directly by human beings, namely : the inner subjective reality of feminine psychology. In the past the moon represented, and in man's unconscious imagery still represents today, the picture or image of the feminine principle which functions in men as well as in women. But while in women's psychology it is the dominant principle, it is for men the ruler of the night only, the *principle* under whose egis the *unconscious* functions.

⁴ Compare Jung, C. G., *Contributions to Analytical Psychology*, p. 161, Harcourt Brace and Co., 1928.

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CHAPTER IV

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CHAPTER V

THE MOON MOTHER

THE Moon Goddesses are many ; yet as soon as we begin to study their attributes and characteristics and the stories of their lives we cannot fail to recognize that they are really all one and the same. Throughout Western Asia and in Asia Minor the chief deity was for many centuries a Great Mother Goddess. She was called 'Magna Mater,' or 'Dea Syria.' She was known under different names in different countries and in different ages but her life story, her attributes and characteristics did not vary very greatly even though the name of the religion changed from place to place. The worship of this Magna Mater is exceedingly old. The origins are lost in the remote past but as far back as history can be traced we find evidences of a Great Mother Goddess reigning supreme with her son who is usually also her lover.

Ishtar of Babylon is one of the oldest. Before the aboriginal Sumerians migrated to Assyria, prior to the third millennium B.C., she and her son Tammuz were already worshipped there. Astarte or Ashtarte was the form of the Mother Goddess worshipped by the Canaanites, the Hebrews and the Phœnicians, but she and her son Baal predated these peoples. Her name which so closely resembles Ishtar's is first mentioned in 1478 B.C., but even then her cult was already old, stretching back into the primitive Semitic days. Isis of Egypt, with Osiris and Horus, sons and lovers, was worshipped from about 1700 B.C. She was called 'Mother of the Universe' and was giver of all life on earth. Osiris, like the earlier Moon Man, was killed by

Set, the Dragon of Darkness, who cut up his body and scattered it, just as, it will be recalled, the primitive Moon Man was said to die by fragmentation. Osiris then went to the underworld and became judge of the dead, exactly as Sinn had done before him, while his son Horus having overcome Set, reigned in place of his father. Cybele, Goddess of Earth and Goddess of the Moon, was worshipped in Phrygia before 900 B.C. She was the mother of Attis, another typical dying and resurrecting god. Anahita and her son Mithra were worshipped in Persia from about 400 B.C. The Celtic Mother Goddess Anu or Annis was revered in Western Europe and as far West as Ireland from prehistoric times. She is also Goddess of Earth and Goddess of the Moon. These deities are all equivalent forms as are also Aphrodite with Adonis, her son and lover; Anatis of Egypt; and Nana of Babylon. Cybele, the ancient Phrygian goddess, has been further identified with the Greek goddesses Rhea, Ge and Demeter, earth mothers and moon mothers, and with the Roman forms Tellus, Ceres, and Maia. In mediæval Europe the Virgin Mary and her son carried the same significance and in the many legends which have gathered around her name, does so even today. It is probably not without importance that the worship of the Virgin as Mother of God first came into prominence in the church at about the time of the Crusades when the ecclesiastical thought of the day was profoundly influenced by Eastern Asia and Syria where the Mother and her Dying Son were still so deeply revered.

We do not ordinarily think of the Virgin Mary as being related to the Great Mother Goddess of Syria, who was Goddess of the Moon and Mother of God, but she was perhaps her direct descendant. In mediæval art the Virgin was frequently represented enthroned on the moon, as for instance in Murillo's famous painting, and in the writings of the Catholic Fathers the association of the Virgin with the moon is clearly expressed.

We might conclude that this was symbol or poetic metaphor, perhaps, but the customs of the peasants in certain parts of Europe show that to the uneducated, at all events, the connection is more than a mere figure of speech.

Briffault has collected much interesting material which bears on this relation of the Virgin Mary to the moon, and to the ancient Moon Goddesses.¹ She is called by orthodox Catholic Fathers, 'The Moon of the Church,' 'Our Moon,' 'the Spiritual Moon,' 'The Perfect and Eternal Moon.' She is said to control the moon and through it all the stars and planets; and she is called 'Star of the Sea' and 'ruler of the Ocean.' The great luminaries which God provided, the Sun to rule the day and the Moon, the night, Hugo explains as follows: "The former is a figure of Jesus Christ, whose splendid rays illumine the just who live in the day of grace; the latter is typical of Mary, whose mild lustre illumines sinners mid the dreary night of sin." And Innocent III makes the identification still more complete: "Towards the Moon it is he should look, who is buried in the shadow of sin and iniquity. Having lost divine grace, the day disappears, there is no more sun for him; but the Moon is still in the horizon. Let him address himself to Mary; under her influence thousands every day find their way to God."² Hence in Catholic countries we find peasants constantly making this identification. In France they call the moon 'Notre Dame'; in Portugal, 'the mother of God.'

In Protestant countries these ideas have been forgotten and it is true that Mary is not deified in the New Testament. But, after all, Christianity did arise in Syria, and a close contact was again made with Eastern ideas through the Crusades, in the

¹ Briffault, R., *The Mothers*, vol III, p. 184, The Macmillan Company, New York, and George Allen and Unwin, Ltd., London, 1927.

² Alphonso di Liguori, *The Glories of Mary*, translated R. A. Coffin, London, 1868. Cited by Briffault, R., *The Mothers*, vol III, p. 184, The Macmillan Company, New York, and George Allen and Unwin, Ltd, London, 1927.

eleventh and twelfth centuries, when religious orders were established and maintained for many years in Palestine. It is, therefore, not very surprising to find that the figures of the younger religion carried, and, especially for simple folk, still do carry, the significance of the older. In particular the worship of the Virgin, dating from that time, began to take a prominent place in the teachings of the Church. For these forms and symbols arise spontaneously from the unconscious and represent psychological realities which human beings throughout the world have dimly felt to be true. We learn, for instance, that when Jesuit missionaries first went to China and to Mexico they found in both these places Moon Goddesses whose hieratic form and story coincided so extraordinarily with those of the Virgin Mary that an identification of the two by the converts to Christianity was inevitable.

Father Clavigero, in his *Storia Del Messico*, tells of the women of ancient Mexico holding up their children to the Mother Moon, praying her to give them an ever-renewed, eternal life like her own, and relates how, as the people were converted to the true faith, there arose on the site of the temple to their great goddess, the Mother Moon (who was called Tetevinan, 'The Mother of God'), another church dedicated to the Virgin Mary, also called 'Mother of God' whom they irresistibly identified with the moon, and besought in the same terms.³

Sir John Barrow, in his *Travels in China*, says that the "most common of female deities [in China] is Shing-Moo, or Holy Mother or Perfect Intelligence."⁴ He speaks of the amazement of the early Jesuits at discovering in her the most striking resemblance to the Virgin Mary. They found her usually shut up in a recess behind the altar, the position of the Christian

³ Compare Briffault, R., *The Mothers*, vol. III, p. 62, The Macmillan Company, New York, and George Allen and Unwin, Ltd, London, 1927.

⁴ Barrow, J, *Travels in China*, p 473, T Cardell & W. Davies, London, 1806.

Lady Chapel, she was veiled and carried a child, sometimes in her hands, sometimes on her knees and had a glory around her head. Her story as well as her appearance was like Mary's for she conceived and bore her son while yet a virgin.

The close resemblance of the Moon Mothers to each other is most striking. Take for instance this one point of the virgin birth, which is emphasized in the story of the Magna Mater and their sons almost invariably. It seems to be quite characteristic of the Moon Goddess and is so universal and so strange to our modern ideas that we need to take it up rather more in detail. The Great Mother is always represented as *Virgin*, in spite of the fact that she has many lovers and is the mother of many sons, or perhaps it is more correct to say that she is the mother of one son who dies only to be born again and again, year after year. This term virgin which is invariably used to describe the Magna Mater needs some investigation for obviously, with its modern connotation of chaste, innocent, it cannot be used of her unless we assume that she remains miraculously virgin in spite of experiences which would seem to make the term inapplicable. Sir James Frazer has, however, an illuminating statement on this point. "The [Greek] word *parthenos*," he says, "applied to Artemis, which we commonly translate Virgin, means no more than an unmarried woman, and in early days the two things were by no means the same . . . there was no public worship of Artemis the Chaste ; so far as her sacred titles bear on the relation of the sexes, they show that, on the contrary, she was, like Diana in Italy, especially concerned with the loss of virginity and with child-bearing . . . Nothing, however, sets the true character of Artemis as a goddess of fecundity though not of wedlock in a clearer light than her constant identification with the unmarried, but not chaste, Asiatic goddesses of love and fertility, who were worshipped with rites of notorious profligacy at their

popular sanctuaries.”⁵ In a footnote Frazer comments on the line in Isaiah, “and a virgin shall be with child,” and says that the Hebrew word here rendered as ‘virgin’ means no more than ‘young woman,’ and that “a correct translation would have obviated the necessity for the miracle.” This comment does not quite cover the point of difficulty, however, for whatever the Prophet Isaiah may have meant by his saying there is no doubt that the Virgin Mary was venerated by the mediæval church and is still venerated by Catholics today, as ‘virgin’ in our modern sense of the word, even though it is recognized by tradition that she bore carnal children to Joseph after the virgin-birth of her Eldest Son, and is also hailed in Latin hymns as spouse as well as mother of her Son. These things would form a flagrant contradiction or require an impossible miracle, if they were to be taken as true on the objective plane. If, however, we recognize religious concepts as symbolic and interpret these contradictions psychologically we realize that the term ‘virginity’ must refer to a *quality*, to a subjective state, a psychological attitude, not to a physiological or external fact. When used of either the Virgin Mary or of the virgin goddesses of other religions, it cannot be used as denoting a factual situation, for the quality of virginity persists in some unexplained fashion in spite of sexual experience, child-bearing, and increasing age.

Briffault, in his researches along the same line, brings up the point which gives a clew to the psychological understanding of this enigma. He finds an interesting correspondence between the Babylonian, the Greek and the Jewish use of the term. The Babylonian Ishtar, who was “in accordance with her whole nature, not the exclusive wife of any male god,” was nevertheless referred to constantly as ‘the Virgin,’ “The Holy Virgin,”

⁵ Frazer, J. G., “The Magic Art and the Evolution of Kings,” vol. I, pp. 36, 37. *The Golden Bough*, Part I. The Macmillan Company, New York and London, 1917.

'The Virgin Mother.' "The word 'virgin,'" says Briffault, "is, of course, used in those titles in its primitive sense as denoting 'unwed,' and connoting the very reverse of what the term has come to imply. The virgin Ishtar is also frequently addressed as 'The Prostitute'; and she herself says, 'A prostitute compassionate am I.' She wears the 'posin,' or veil, which, as among the Jews, was the mark of both 'virgins' and prostitutes. The hierodules, or sacred prostitutes of her temples, were also called 'the holy virgins.' Such an application of the epithet, however startling it may be to us, was in accordance with the only meaning of the term in primitive and ancient societies. The Greek word 'parthenos' had the same meaning as the Semitic term 'bathur,' 'batim,' for 'unwed.' Children born out of wedlock were called 'parthenioi,' 'virgin-born.' The word 'virgin' itself has not, strictly speaking, the meaning which we attach to it; the correct Latin expression for the untouched virgin is not 'virgo,' but 'virgo intacta.' Aphrodite herself was a Virgin."⁶

The Eskimo Mother Goddess has the same characteristic of virginity in the old sense of the term. The Eskimos call her, "She who will not have a husband." Demeter also is said to have "execrated marriage." She presided not over marriage but over divorce. The Chinese Holy Virgin, Shing-Moo, the Great Mother, conceived and bore her son while yet a virgin. She has become in these more civilized days a pattern of purity, her conception of the Holy Child is deemed to have been immaculate, but her ancient character is revealed in the fact that she is the patroness of prostitutes.

The term virgin, then, when used of the ancient goddesses, clearly has a meaning not of today. It may be used of a woman who has had much sexual experience; it may be even applied

⁶ Briffault, R., *The Mothers*, vol. III, pp 169-170, The Macmillan Company, New York, and George Allen and Unwin, Ltd., London, 1927.

to a prostitute. Its real significance is to be found in its use as contrasted with "married." In primitive times a married woman was the property of her husband, often bought for a considerable price from her father. The basic idea which underlies this custom still holds sway to some extent among us. In the period of "arranged marriages" and of "marriage settlements" the assumption that the woman was a purchased possession might be glimpsed beneath the decorous negotiations, and still today the custom of "giving away" the bride recalls the same underlying psychological concept, that a woman is not her own mistress but the property of her father who transfers her *as property* to her husband.

Under our Western patriarchal system the unmarried girl belongs to her father, but in earlier days, as still in some primitive communities, she was her own mistress until she married. Then she gave up the right to dispose of her own person. As virgin, however, she belonged to herself alone, she was 'one-in-herself.' In many primitive tribes, even in those where the strictest rules of fidelity are imposed on married women, the virgins, the unwed, have the right of disposal of their own persons until they marry. It is a part of the primitive concept of liberty. There are taboos in relation to sexual matters even among the most primitive peoples, and we find many evidences of a general careful guardianship of the young girls both within and without the tribe. They were guarded, for instance, against violence and especially from 'incest' with their 'clan brothers,' but with men of a clan into which they might marry they could follow their own wishes. This liberty of action involved the right to refuse intimacies as well as to accept them. A girl belonged to *herself* while she was virgin, unwed, and might not be compelled either to maintain chastity or to yield to an unwanted embrace. Gauguin remarks on this characteristic of the Tahiti women in his book *Noanoa*. To him it

seemed strange. He tells how any woman would readily give herself to a stranger if he attracted her, but that she gave herself not to the man with whom she had intercourse, but to her own instinct, so that even after the relation had been completed she remained 'one-in-herself.' She was not dependent on the man, she did not cling to him or demand that the relationship should continue. She was still her own mistress, a virgin in the ancient original meaning of the word.

It is in this sense that the Moon Goddesses can rightly be called virgin. The quality of virginity is, indeed, characteristic of the goddesses of the moon. Other goddesses of ancient and primitive religions do not partake of it. These other female deities are not one-in-themselves. They gain their significance and prestige only from their relation to the particular god with whom they are invariably associated. A goddess of this character has apparently no separate existence of her own but is conceived of only as the wife or counterpart of the god. Thus she has the same characteristics as he, the same attributes and powers, or perhaps the feminine version of his more masculine qualities. The god and goddess form a pair, undifferentiated except in sex. For the god was conceived as being in all respects like a man. Each man had his wife, his woman, who supplemented his life. The god also must have a wife. This wife was to the god what his woman was to the man. She was without specific qualities, or characteristics, with no life story except as mate of her husband. Her name even was a matter of no concern. She was designated merely by the feminine form of the male deity's name. For example the wife of Faunus was Fauna ; of Jupiter (Jovis) was Juno ; Dios was the feminine of Zeus ; and Agnazi of Agni, Nut corresponded to Nu, and Hehut to Hehu. Even the primitive earth and sky gods formed a pair united in marriage, Mr. Heaven and Mrs. Earth.

Goddesses created in this way as the counterparts of the gods, are of distinct type. They represent the ideal of the married woman and personify that aspect of feminine nature which is clinging and dependent. They deify the domestic virtues of the wife, who is concerned only with the interests of husband and children. Where the wife is considered the property of her husband it follows that when a woman marries she necessarily drops all her own individuality and becomes only the counterpart of the man, his *syzygy* to adopt the technical term used for the goddess who is just female of the male god.

This is the ideal expressed in such terms as "they two shall become one flesh," it is also the archetype underlying the story of the creation of Eve from Adam's rib. In such a situation the "entity" or unit is the pair, the married couple, the family. The members who make up this unit do not have a separate or complete existence, nor do they have a separate or complete character or personality of their own. For in such a marriage the man represents the male part of the entity and the woman the female part. The psyche itself, however, is both male and female. Each human being contains within himself potentialities in both directions. If he does not take up both of these aspects and develop and discipline them within himself, he is only half a person, he cannot be a complete personality. When two people form a complementary marriage of this sort, where all the male is in the man and all the female is in the woman, it follows that each of them remains one-sided, for the un-lived side of the psyche, being unconscious, is projected to the partner. This condition may work fairly well so long as both are living and remain on good terms. But when one partner dies the other will find himself seriously at a loss and, perhaps not until then, when it may be too late, is it borne in upon him how limited and one-sided his life has been.

Here in the Western Hemisphere our culture is patriarchal. The man is dominant and is considered superior, while woman has been relegated to a position of dependence and inferiority. Consequently the feminine principle has not been adequately recognized or valued, and both men and women suffer from a maiming of the psyche, which should be whole. This condition is represented by the goddess who is counterpart of the male god and nothing else.

The relation of the Moon Mother to the god associated with her is entirely different. She is represented as having no husband. She is goddess of sexual love but not of marriage. There is no male god who rules her conduct or determines her qualities. Instead she is the mother of a son, whom she controls. When he grows up he becomes her lover and then dies only to be born again as son. The Moon Goddess belongs to a matriarchal not to a patriarchal system. She is not related to any god as wife or 'counterpart.' She is her own mistress, virgin, 'one-in-herself.' The characteristics of these great and powerful goddesses do not mirror those of any of the male gods, their histories are independent and their functions, their insignia and their rites belong to themselves alone. They do not represent the feminine counterpart of characteristics originally male ; they represent on the contrary the essence of the feminine in its sharpest contrast to the essence of masculinity. In the Chinese philosophy the feminine principle, *Yin*, stands in direct opposition to the masculine principle, *Yang*. Yang is the bright, hot, powerful, creative energy, while Yin is the dark, moist, shadowy and receptive power which is also creative because it brings to birth and manifestation the creative stirrings of the yang energy. The yin is said to be of equal power with the yang because it brings *all* his stirrings into manifestation. In the Hindoo system Shakti, the feminine

creative power, or goddess, stands over against Shiva, the creative spirit, in masculine form. The two are counterparts, not equal and alike, but equal and opposite. The feminine principle or essence, the Eros, that the Moon Goddesses represent, is the same as the Chinese Yin and the Hindoo Shakti.⁷

The Moon Goddesses from Asia, Europe and the New World all have in common this characteristic of being one-in-themselves, virgin. Each also bears a son by immaculate conception. These are not the only points, however, on which they resemble each other. The myths of their life histories tally in an extraordinary fashion. For instance, they are all mothers of sons who die and rise again ; they are the mothers of all life on the earth, the givers of fertility, and, also, they are the destroyers.

The Chinese have a myth that once a great flood destroyed the whole world. After the waters subsided the Moon Goddess sent her representative to earth to re-people the world. Ishtar, the Babylonian Moon Goddess, is reported to have both caused the great flood and to have saved a remnant of her people. Here her dual character is clearly seen, for she herself sent the flood and then lamented over the havoc she had wrought. On the *Eleventh Tablet of Creation* is told the story of the flood. It is called "The Lamentation of Ishtar at the Great Deluge." According to this ancient record the Goddess Ishtar prophesied evil which immediately came to pass. If a

⁷ Throughout this book the term Eros is used in its philosophical sense, where it represents the principle of psychic relatedness. This term has been elaborated by Jung in many of his writings. He correlates this Eros principle with the feminine law, contrasting it with the Logos Principle which is characteristically masculine. [Jung, C G, "Woman in Europe," *Contributions to Analytical Psychology*, p. 176. Harcourt Brace and Co, New York, 1928.] So that when the term Eros is used no reference is intended to the Greek God of that name. The little winged god is, like his own arrows, a thought or impulse of love which strikes from a distance, which flies into you. Such an occurrence is naturally connected with the principle of Eros, for when such a missile strikes anyone he is compelled to seek closer relationship with the human source of that impulse. In the same way the whole realm of the erotic is closely connected with the Eros, but is not identical with it. The erotic is one field in which the Eros manifests itself, but not the only one.

person endowed with magic power prophesies, according to the 'magic' way of thinking, she evokes that which she has prophesied, whether it be good or evil. We are still swayed by this old attitude when we feel it to be unlucky to suggest that something may go wrong, that there may be an accident, or other misfortune, and we can still 'feel' a hint of the dread which was caused by a witch's curse. For the curse was by no means only a wish that evil might befall, it was believed actually to bring to pass the evil that had been 'wished on' the cursed one. This colloquial expression gives the nearest modern equivalent to the old concept of a witch's prophecy or curse. Ishtar was a noted prophetess as were all the Moon Goddesses in whom the dark side of the moon was represented. Ishtar, then, prophesied evil so bringing the flood upon the earth, then when mankind and all the animals were threatened by the rising waters, she pitied their plight and saved them.

"Spake Ishtar like a child uttered the great goddess her speech,
 'All to corruption are turned and then I in the presence of the gods
 prophesied and
 As I prophesied in the presence of the gods evil, to evil were de-
 voted all my people and I prophesied
 I the mother have begotten my people and like the young of the
 fishes they fill the sea
 The gods concerning the spirits were weeping with me
 The gods in seats seated in lamentation covered with their lips for
 the coming evil
 Six days and nights passed
 The wind, the deluge, storm overwhelmed.
 On the seventh day in its course, was calmed the storm and all the
 deluge'
 Which had destroyed like an earthquake,
 Quieted.'"

As the poem proceeds, Ishtar is depicted in the boat which she has made

" 'On the seventh day in the course of it
I sent forth a dove and it left'

* * *

'I sent the animals forth to the four winds' " ⁸

There was probably an earlier version of this myth which makes the Moon God the central figure. Noah, in the Old Testament story, is probably a form of Nuah, a Babylonian Moon Goddess. It will be remembered that Noah, like Ishtar, saved a remnant of the world from destruction when the great flood arose. The story relates that when the people whom he had created became so sinful that Jehovah was compelled to destroy them by a great flood, Noah, his wife and his sons were saved in an ark which he built. When the waters subsided, Noah, taught by a dove, the bird which is invariably associated with moon deities, came out onto the land. All mankind was drowned and the earth was re-peopled from Noah and his family alone. He was thus the father of all who were born subsequently. He also took with him in the ark one pair of each animal species and thus was the generator or creator of all animal life on the renewed or redeemed earth.

The word *ark* is cognate with the Hindoo word *arḡha*, which means crescent, and also with the *arc* of a circle. The ark in which Father Noah carried the animals over the flood was thus a moon boat. This story is put into the form of history, in the Old Testament, as is so much of religious myth. Even, today, controversy still centres around the problem of the factual basis for the almost generally accepted legend of a Great Flood. Whatever may be the truth in regard to the deluge, it is clear that the story of the moon boat refers to psychological events. In the Chaldean story the whole happening is concretized. It

⁸ Smith, George, "Eleventh Tablet of Izdubar Legend," *Records of the Past*, vol. VII, p. 159, London, 1873-81.

is living men and animals who are transported over the floods to the 'New World.' In the Egyptian story Osiris, the Moon God, ferried the dead man who had been initiated into his rites, over the waters to the Isle of the Blest, and so gave him immortality. This also was a concretization. It was thought of as having an actual physical reality. But the Hindoos, who were more psychologically minded than either the Chaldeans or the Egyptians, speak of the moon as carrying the souls of the dead over the waters to the sun where they live a redeemed life. This transition is represented in the Tantric diagrams of the Seven Stages of Consciousness. There the crescent moon is seen in the watery region, above which comes the fiery region of the sun. But already this is realized as symbol. The psychical is no longer projected into a concrete semi-historical happening, but the myth is recognized as representing stages of consciousness or of psychological development.

The moon boat of the Hindoos carries the souls to the new world, the new incarnation, it is the boat of immortality. The Chinese Moon Goddess after the flood, gives birth to all living things. It is a renewed world and a new creation. Men, women and all animals were said to arise from the different parts of her person. The Moon Goddesses of Western Asia and of Europe, were said to give birth to all living creatures in the same way. The statues of Diana and those of the Asiatic Moon Goddesses, in their hieratic form show animals and plants springing from head, limbs and breasts. For the Moon Goddess is 'the Many Breasted Mother of All,' Creator of all life on earth. (Figures 5 and 7.)

The Moon Goddesses are in literal fact the mothers of all living things and yet, strange though it may seem, not only are they the life-givers but they are also the destroyers. In one religion after another the mother stands by while her son is killed. She is all powerful but she does nothing to aid him.

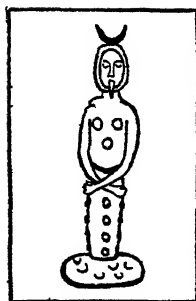


Fig. 5



Fig. 6a



Fig. 6b

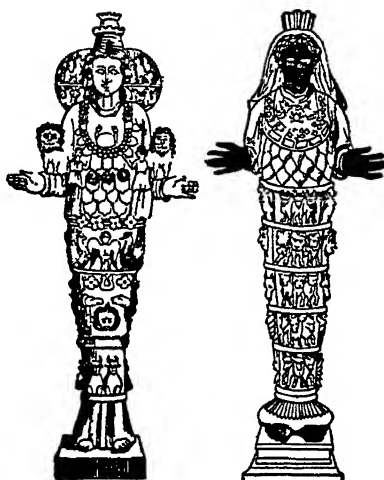


Fig. 7

Fig. 5. In this archaic statuette, Astarte, or Ishtar, is shown crowned with the crescent moon. She is "many breasted" and stands upon a base decorated with crescents. [From *Religions de l'Antiquité*, Georg Frederic Creuzer, 1825]

Fig 6a Selene, the Moon Goddess of Greece, stands on the arc of the moon which rests like a boat on the waters. She is crowned with the crescent and holds back the "peblum" or tent of the sky so as to reveal herself. [From *A new System or Analysis of Ancient Mythology*, Jacob Bryant, 1774.]

Fig. 6b. Pre-Christian Virgin and Child found in Greek Churches.

Fig. 7. Diana, or Artemis, the "many breasted" mother of all living creatures in her dual aspect, the dark and the light. She is "many breasted" to signify her all-nurturing, all-fostering character. Her animal children are grouped upon her. In the white aspect the sign of the Crab, Cancer, the Zodiacal House of the Moon, adorns her breast. [From *Ancient Pagan and Modern Christian Symbolism*, Thomas Inman, 1876.]

She creates all life on the earth and then comes the flood which overwhelms it. And this flood is her doing. She is cause of rain and storm and tide. In some religions this fact is glossed over as for instance in the story of Noah where the destructive act is laid to Jehovah's order, but in others it is clearly stated to be the act of the moon. The contradictory character of the moon deity was an essential factor which was frankly recognized. Ishtar of Babylon is represented as causing the flood and then lamenting at its consequences and doing her best to save her children who have all become "like the fishes of the sea." Similarly when her son is killed the Moon Goddess mourns. For instance, when Adonis is killed his mother, Aphrodite, weeps and laments, and one of the chief festivals of the worship of Aphrodite was the "weeping for Adonis" in which all the women took part.

And so the Moon Goddess is friendly and helpful and immediately after she is cruel and destructive. Then she tries again to repair the damage she has done.

In some primitive tribes the beneficent aspect of the moon is overlooked entirely and she is thought to be only evil in her effects. The evil aspect, however, usually applies chiefly or entirely to men. To women the moon is generally of "good intent." The moon is in fact the 'First Woman' whose influence on men is invariably evil. It is not only in the Genesis story that man puts all the blame for his troubles onto the woman. When we consider 'the Woman,' the moon, as representing the feminine principle and when we realize that for man this feminine principle which is so foreign to his own masculine nature, yet governs his unconscious, we understand why it is that all his mistakes can, justly enough, be blamed on 'the Woman.' Only the blame should not fall on the actual flesh and blood woman who is his partner, but

on the 'Old Woman' in himself, the anima ⁹ who indeed causes most of the unexpected troubles which upset his calculations.

As we have seen the moon is regarded almost universally as the cause of floods. The Great Flood which figures in almost all mythologies is constantly attributed to the evil intentions of the moon. By this deluge the Moon Goddess destroyed all her children, men, animals, plants, at a blow. For she is the goddess of storms and rain. Not only does she send her rains in the spring when they are so necessary for the young crops and represent one aspect of her gift of fertility, but she also has a penchant for sending storms in August when they frequently destroy the very harvest which her bounty has provided. For this reason special rites were prescribed to induce the goddess to prevent the coming of these harvest storms. On the thirteenth of August there was a great festival of Hecate the Moon Goddess in Greece and of Diana her direct descendant in Rome, for the harvest ripens earlier in these southern countries than it does farther north. On this day the Goddess's aid was invoked to avert storms which might injure the coming harvest. This festival was continued by the Catholic Church. The same date August 13th was chosen for celebrating the feast of the Assumption of the Blessed Virgin. The connection between the pagan and the Christian ceremony is a very interesting one. The special feature of the Christian ritual centres round prayers addressed to the Virgin Mary, as they formerly were to the Moon Goddesses who preceded her, to turn aside storms until the fields are reaped of their fruits. There is a passage in the Syriac text of *The Departure of My Lady from this World* which runs thus: "And the apostles

⁹ Anima is the term Jung uses to denote the feminine part of a man's nature, which is unconscious to him and therefore usually projected. The term animus is similarly used to denote the masculine part of a woman's nature. See Jung, C. G., *Two Essays on Analytical Psychology*, and for a practical discussion see Harding, M. E., *The Way of All Women*.

also ordered that there should be a commemoration of the Blessed one on the thirteenth of Ab (another manuscript reads : 'the fifteenth of Ab,' that is, August), on account of the vines bearing bunches of grapes and on account of the trees bearing fruit, that clouds of hail, bearing stones of wrath, might not come, and the trees be broken, and the fruits, and the vines with their clusters."¹⁰

Not only does the Moon Goddess have power over storms but most primitive peoples also consider the moon to be the great rain-giver, a belief which seems to have some connection with actual observations of the weather. It is still believed by many people, even among ourselves, that the moon exercises a determining influence on the rain-fall. One may often hear farmers or seafaring people say that the weather will change at the new moon or when the moon passes the full. Thus Mother Moon is believed, today, as by primitives and in bygone days by the ancients, to exercise her beneficent or destructive powers on the fertility of the land through her control of the rain-fall. In primitive tribes 'rain-making,' a most important function, is usually in the hands of the women, who are believed to be in such a peculiar relation to the moon that they are likely to have a better chance of influencing the fickle deity in a favourable way. Even where a man, the medicine man or the king perhaps, as incarnation of the moon, exercises this function, he generally holds his office by virtue of and with the assistance of his wife or wives. Many interesting ceremonies connected with rain-making have been gathered by Briffault from all parts of the globe.¹¹ It is striking how general and conspicuous is the rôle that women play in them.

The moistening power of the Moon, who it will be recalled

¹⁰ "The Departure of My Lady Mary from this World," *Journal of Sacred Literature and Biblical Record*, New Series, VII, p. 153.

¹¹ Compare Briffault, R., *The Mothers*, vol III, pp 9-21, The Macmillan Company, New York, and George Allen and Unwin, Ltd, London, 1927.

was called 'The Moistener,' does not only depend on her control of the rain-fall, for she is also believed to produce the dew.

In Greece, the Moon Goddess was called the 'All-Dewy-One,' and a Dew-Service was held for her in Athens, when Dew Maidens danced about the statue of the Goddess.¹² Dew is a symbol of fertility and a bath of dew was often prescribed, late into the middle ages, as a love charm. In short, as Plutarch says : "The moon, with her humid and generative light, is favourable to the propagation of animals and the growth of plants."

Ishtar, the Babylonian Moon Goddess, was definitely connected with springs and dew, and also bore the title 'All-Dewy-One.' This epithet takes on a new significance for us when we recall how hot and dry Mesopotamia is. In the cold north a sun god is needed for fertility but in tropical countries the sun is an enemy of vegetation while rain and dew cause the earth to bring forth the green things. So the temples of the Moon Goddess were often in natural grottos, where a spring represented the source of life, and the perpetual greenness of the oasis in the desert witnessed to the presence of the Moon Goddess, giver of vegetation. Ishtar, for instance, was known as 'Queen of the Dust and Mistress of the Field,' while she and her son Tammuz were both known by the epithet 'Urikittu' meaning 'The Green One.' Plutarch says in his *Isis and Osiris*, "The moon, having the light which makes moist and pregnant, is promotive of the generating of living beings and of the fructification of plants." And Macrobius, in his *Saturnalia*, differentiates between the warmth of the two great heavenly bodies with : "The heat of the sun dries ; that of the moon makes moist."

Like Ishtar, Moon Goddesses from whatever region were regarded as guardians of the waters, rivers, brooks and springs,

¹² Harrison, Jane, *Themis*, p. 191, Cambridge University Press, 1912.

which gushing forth out of the ground, were usually held sacred to the goddess of fertility ; probably because they so aptly symbolize that invisible hidden power of "bringing forth from within" which is the peculiar characteristic of feminine creation.

The Moon Goddess was thus believed to be giver of life and of all that promotes fertility and productiveness and yet at the same time she was the wielder of the destructive powers of nature. She acquiesced in the death of her son and, by the storms she allowed, frustrated the very fertility which her own gifts had bestowed. These opposite characteristics appear to us with our rational and causal attitude to form an irreconcilable contradiction. To us a god must be either beneficent or malicious, but cannot be both. From the Christian standpoint it is well-nigh impossible to conceive of a god who is at once kind and cruel, who creates and destroys. To us God is good. Evil is always the work of the devil. But to the worshippers of the Moon Goddess there was no contradiction for their supreme deity was like the moon not like the sun. She was dual in her very nature. Like the Moon God who preceded her, she lived her life in phases, manifesting the qualities of each phase in turn. In the upper-world phase, corresponding to the bright moon, the goddess is good, kind and beneficent. In the other phase, corresponding to the time when the moon is dark, she is cruel, destructive and evil. It is not that these goddesses are undifferentiated or unreliable, but rather that they are two-fold, two-faced. In the bright phase they can be relied on to bring good ; in the dark phase they invariably bring ill. They are indeed like the moon. They live through a bright or upper-world phase with the moon, which from the first day when the slender crescent appears in the sky, can be relied on to increase in size and brightness night by night till the full moon. Thereafter the light

will decrease until the brightness of the moon 'has been eaten up' by the dark moon and the goddess turns her black and angry face towards men.

In some cases this dual character of the Mother is represented in religious art by portraying her face as part dark and part fair. Father Clavigero describes the statue of the Mexican Moon Goddess in the ancient temple referred to above, as similar to the black and white Greek Erinyes, the upper part of the face was pure white while the lower part, from the mouth down, was black. Among the Ainus of Japan the Moon is clothed in a black and white garment. The ancient Egyptians often represented their Isis as a black woman holding the Infant Horus in her arms, on the other hand she was shown in her upper-world phase as fair. There are statues of Artemis, which are exact counterparts of each other except that one is fair and the other black (figure 7), while as we have already seen, Sinn, the Moon God of Babylonia, was represented as black when in his underworld phase (figure 4).

There are in Europe to this day certain shrines of Mary, Mother of God, 'Moon of the Church,' which are known as shrines of the 'Black Virgin.' In these the image of Mary is black. These shrines are all wonder-working and are very highly esteemed, being visited by pilgrims from far and wide. In Sorogno, in Switzerland, a very primitive little place with hardly more than two hundred inhabitants who still live in stone houses without chimneys, there is a fifteenth-century church with a shrine of the Virgin and Child. The Virgin is black. She is clothed in a dress of metal, bright like the moon light, in which she is swathed. This image is believed to have wonder-working powers. The Church of Notre Dame de la Recourrance in Orleans, also, has a statue of the Black Virgin. It, too, is miracle-working and is considered particularly holy. In times of great danger or present calamity it is carried

through the streets in procession. A statue of the Black Virgin in Notre Dame de Monserrat depicts both Virgin and Child as black. In the North rose window of the Cathedral of Notre Dame at Chartres, the Virgin is dark of complexion and her Child is fair. Henry Adams remarks, in his *Mont Saint Michel and Chartres*, that in this particular church Mary the Virgin did not hesitate to admit Mary Magdalene and Mary the Gypsy to her society. Mary the Harlot was black in character ; Mary the Gypsy, or the Egyptian, was black in face. In a Roman Catholic book of the Saints, is recorded a legend of this Egyptian Mary to this effect, that, wishing to go to the Holy Land on a pilgrimage, her only way of obtaining passage was to offer herself as a prostitute to the sailors on a vessel bound for that shore. Thus she earned her way to the Holy Land, where she lived for years as an anchorite in the desert.

There is another very ancient shrine of the Black Virgin at Einsiedeln in Switzerland, whose origin is lost in the mists of antiquity, although there is a local legend to the effect that the statue was blackened by fire. This Black Virgin has an Egyptian or Moorish appearance. She stands on the Moon. She is wonder-working and is visited by cripples and invalids who make long pilgrimages to kneel before her and implore her aid. There is a large monastery near by whose monks worship and tend the Black Virgin daily. She has her own little chapel at the West end of the Church, where she stands on the moon, eternally. And out in the *Place*, in full daylight, is a statue of the White Virgin, poised, precariously, on a dragon.

In the foregoing examples the Moon is represented by *one* deity, who like the luminary she personifies, changes her appearance and is alternately dark and light. These two aspects of the moon are represented in other religions by two separate goddesses. The history of Greek religion gives an instance of

the change from one form to the other. In the earliest days the Moon was represented by Selene alone. She was a rather neutral, indeterminate figure and was later replaced by two distinct characters, Aphrodite, the Bright Moon, and Hecate, the Dark Moon. In still later times, however, the Moon Goddess was sometimes called 'Hecate-the-Three-Headed. (Figure 34 and frontispiece.) This is a combined form composed of Artemis, Selene and Hecate. It represents the moon in its three phases, Artemis is the crescent or waxing moon, Selene the full moon and Hecate the waning and dark moon. To us it may seem strange that the moon in its totality should be represented by Hecate, the dark moon. We might expect the moon to be represented by Artemis or Selene. For in our modern view the positive or bright aspect of things is always considered to be the most powerful and dominant and to it we give the greatest emphasis and the most constant attention, disregarding the dark and shadowed side as far as possible. But to the Greeks the *power* of the moon was represented by Hecate, the Dark Moon.

The rites of Hecate were performed at night. They were especially concerned with placation and sought to turn aside her wrath and the evil she so often wrought. For she is the dark deity of the cross-roads who leads travelers astray, and she is the leader of ghosts and evil spirits which haunt such places. She is Dea-Triformis of the Cross Ways ; she is Queen of the Ghosts ; she sweeps through the night followed by her "dreadful train of questing spirits" and baying hounds (even as late as mediæval times witches were 'seen' flying through the air headed by Hecate herself). She is Goddess of Storms, of destructions, of the terrors of the night. "For," as Plutarch says, "the waxing moon is of good intent, but the waning moon brings sickness and death."

The Moon Goddess, however, is not only Goddess of Storms

and of Fertility, that is, of disturbances and creations in the outer world, she is also goddess of disturbances and of creative activity which take place in the inner world. She is responsible for lunacy and, on the positive side, is Giver of Vision. Cybele and Hecate were both called Antea, which means the Sender of Nocturnal Visions, while Museos, the Muse-man, was one name for the son of Hecate, or Son of the Moon. Magic, inspiration and understanding are her gifts.

The ancients knew no inner or psychological realm. To them the inner world was conceived of as the underworld, the spirit realm, the place where all spirit things dwelt. We still, to a lesser extent it is true, but in some measure, think of inner creative activity as uncanny or mysterious, to us it smacks somewhat of the underworld. But to the ancients all subjective life was still in the unconscious, in the hidden, terrifying depths of the underworld darkness. Thus the Underworld Queen is mistress of all that lives in the hidden parts of the psyche, in the unconscious as we should say. She is the Goddess of Magic and of magicians. Contact with the dark side of the Moon Goddess was considered to be the sole reliable instrument for the working of magic. Pindar tells us, for instance, that Aphrodite, the Bright Moon, taught her son Jason, when he needed the help of magic powers, "how to draw down the dark moon," showing that although she herself did not have the power of black magic, she could yet invoke Hecate (the ancient idea of invoking someone included compelling their aid) whose magic had a universal application. Magic connected with love, metamorphosis and *pharmaka*, medicine in the primitive sense of 'magic' (potent healing or destructive substances), were hers in a peculiar sense. It is interesting to note that the shrines of the Black Virgin in Europe today, are reputed to have great wonder-working and healing powers (powers of *pharmaka*) far in excess of the power of most

shrines of the Virgin in her White aspect. The powers connected with love and metamorphosis are of particular interest in this study as they recur again and again in the interpretation of modern moon symbolism.

In many primitive tribes the moon is regarded principally in its dark aspect corresponding to the Greek Hecate. To men at all events the moon is a dreadful and baleful goddess, even though to the women she may seem beneficent. For example, Edward Carpenter quotes W. H. Keating as stating in his *Expedition to Lake Winnipeck* that the Sun among the Winnebagoes is believed to be propitious to men ; but the "Moon, on the contrary, they held to be inhabited by an adverse female deity, whose delight it is to cross man in all his pursuits. If during their sleep this deity should present herself to them in their dreams, the Indians consider it enjoined on them by duty to become *Cinaedi* ; and they ever after assume the female garb."¹⁸ The *Cinaedi* were homosexual men ; they wore women's clothes, performed only women's tasks and often, even, took husbands. As we shall see later this is not the only instance of men being compelled to sacrifice their manhood and their fertility when called to the service of the Moon Goddess.

But while to men the Moon is most harmful, is indeed the 'dreadful Goddess,' she is usually helpful to women, perhaps because they are of the same nature with herself. She demands from women not the sacrifice of their power to reproduce but instead she gives them the gift of fertility and is their chief refuge in the dangers and pangs of child-birth. The Moon Goddess is invoked for aid in making fertile the fields, both at the time of sowing and at the time of harvest, and similarly she is called upon by childless women who want

¹⁸ Keating, W. H., *Narrative of an Expedition to the Source of St. Peters River, Lake Winnipeck*, 2 vols., London, 1825. See Carpenter, E., *Intermediate Types Among Primitive Folk*, p. 44, Mitchell Kennerley, 1914.

children and by pregnant women who beseech her for an easy delivery. Diana, for instance, was famed for blessing women with children. She presided over child-birth and was called 'Opener of the Womb.' Euripides tells us that in her capacity of midwife, Artemis, the Greek prototype of Diana, would not even speak to childless women. Cumant reports of Anahita, the Mazdian Moon Goddess, that she "purifies the seed of males and the milk and womb of females," and that she was also invoked by marriageable girls and by women in child-birth. Aphrodite, too, was goddess of sexual love. A reminiscence of her reputed power yet lingers in the term Aphrodisiac. Artemis, Anaitis, Aphrodite and Ishtar are all goddesses of sexual love, not of chastity, and of each it is said that they encourage women to be fruitful and multiply.

The contradictory character of the Moon Goddess is thus resolved. For her good and evil aspects are seen to be not absolute but *relative*. Her power works evil under certain circumstances but good under others. To men whose nature is in opposition to her cyclic character she is apt to be particularly dangerous. To women who have within them this same peculiar quality which the Moon Goddess epitomizes, the power she wields is far less likely to be destructive and indeed if the woman is in a right relation to this principle of her own nature the goddess blesses her with fertility and with magic power.

Just how a woman in the twentieth century can bring herself into this right relation to the moon principle is a very difficult question. It was with the hope of throwing some light upon it that this study was undertaken. A closer inspection of the ancient rites of the Moon Goddesses may perhaps give a clew to the solution of the problem which is felt to be of vital importance in the present day.

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CHAPTER VI

ISHTAR

To recapture in any adequate way the significance which a god or a religious symbol has held for a people of a by-gone time is always exceedingly difficult. For a symbol is the concretization of an actual living spirit or feeling which is yet not completely known or realized. So long as the spirit is living everyone senses its meaning and its power, although no one could define it exactly. We do not need to explain today, for instance, what the flag means to us, indeed we cannot *explain*. Nevertheless the flag is a symbol with living power which we sense in the ritual which grows up around it — heads bared when the flag is unfurled, its own music played as it is carried past — and occasionally its spirit is almost made articulate in the invocation of a great poet, but never can its full significance be expressed to those who have not felt its power. In exactly the same way the gods of old were “taken for granted” in their own times. No one wrote a reasoned contemporary account of their significance or of the spirit or feeling they carried for their own people. Only when the cult of the god was already declining did certain writers feel it to be necessary to preserve in ‘texts’ a value which was in danger of being entirely lost.

Consequently our knowledge of the worship of the Great Mother is somewhat scanty. The rituals of her temple were either so well known in her own day that they needed no written exposition or they were ‘mysteries’ revealed only to the initiates, known to the general public, if at all, in symbols

which are not particularly enlightening when uninterpreted. As far as written information is concerned, there are occasional references and allusions in the literature of the periods in which the Moon Mother flourished. Certain passages also occur in the writings of a later period which give a philosophical or metaphysical explanation of the older religion. These occur particularly in Greek writings of the Gnostic period. In addition there have come down to us a few ritual hymns and prayers addressed to the Mother, especially to Ishtar and to Isis, and a multitude of sacred objects and pictures whose meaning looked at with the eyes of the rational intellect can only be dimly discerned. If, however, we regard them as symbols, referring to psychological, instead of historic, facts their inner meaning often flashes out in unmistakable clarity.

The Moon Goddess whose worship spread perhaps farthest during the days of antiquity was Ishtar of Babylonia. She was worshipped under many different names in the different countries where she was venerated. She was Ashtarte in Canaan ; Attar in Mesopotamia ; Ashtar in Moab ; Athtar in Southern Arabia ; Astar in Abyssinia ; Atargatis in Syria ; Astarte in Greece ; while Artemis seems to be the general term used for any of the many manifestations of this great and all-powerful goddess — the Magna Dea of the East.

Her counterpart in Egypt was Isis whose worship spread to Greece and Rome and continued to flourish well into the early centuries of the Christian epoch. The story of Isis and the materials about her worship are so important that they will be considered in a separate chapter.

Ishtar is a personification of that force of nature, which shows itself in the giving and the taking of life. She is the Mother of All, the Many-breasted Artemis. She bears the titles 'Silver-Shining,' 'Seed Producing,' and 'Pregnant.' She is the goddess of fertility giving the power of reproduction and

increase in the fields and to all animals including man. By a natural transition she becomes goddess of sexual love and the patroness of prostitutes. She is the 'Opener of the Womb,' the one refuge of mothers in the pangs of child-birth. Thus all life emanates from her ; plants, animals, human beings are her children.

But like the Moon Gods, Ishtar has a two-fold character. Not only is she the giver of life but she is also the destroyer. For she is the moon itself, in whose waxing all things grow and in whose waning all things "are minished and brought low." She is the bright moon which rises as a tiny crescent in the sky, and night by night increases to fulness ; and she is also the dark moon which creeps upon the full moon and eats it piecemeal, finally destroying it utterly. But this is not the end, the crescent comes again. Light succeeds darkness even as darkness overcomes the light. The Moon Goddess appears once more in her creative and beneficent phase.

Ishtar thus ruled successively over all the moon cycles or months of the year ; and the fertility of the year, all that was born during the twelve months, was considered to be the offspring of Ishtar. This idea was beautifully expressed in the belief that her son, Tammuz, was actually in his own person, the vegetation of the whole earth. He is called Urikittu, the Green One. In the myth, with the attainment of manhood, he becomes her lover. Year by year, however, she condemns him to death and at the turning of the year, about the time of the summer solstice, he perishes and goes to the underworld. In Mesopotamia the green of spring is very short-lived. It is burnt up by the summer sun and so the death of Tammuz does not come in the autumn but early in summer. At his death, the Goddess and all women with her mourn for him, in the month called by his name, Tammuz, or Du'uzu. Very ancient hymns of lamentation for Tammuz have been preserved to

this day. One Babylonian text dating from about 2300 B.C. runs as follows:

"Arise then, go, hero, the road of "No-return."

Alas, hero ! warrior, Un-azu ;

Alas, hero ! hero, my god Damu ;

Alas, hero ! son — my faithful lord ;

Alas, hero ! Gu-silim¹ the bright-eyed ;

* * *

Alas, hero ! thou who (art) my heavenly light ;

* * *

Alas, hero ! brother, mother, heavenly vine.

He goeth, he goeth, to the bosom of the earth —

He will cause abundance for the land of the dead.

For his lamentation, for the day of his fall,

In an unpropitious month of his year.

To the road of last man's end,

At the call of the lord,

(Go), hero to the distant land which is not seen."²

As we have seen, Aphrodite and her son Adonis are equivalent forms to Ishtar and Tammuz. The death of Adonis was also the occasion for an annual fast of lamentation. In the myth Adonis was killed by Ares, a former lover of Aphrodite. Ares took the form of a wild boar in order to kill Adonis, while in another myth it is a bear which performs the execution. The bear is one of the animals sacred to Aphrodite as to all Moon Goddesses. Indeed the Celtic Moon Goddess was almost a bear herself. So that the killing of Adonis by a bear signifies that he is killed by one aspect of his own mother. Frazer describes an ancient monument in the Grove of Lebanon, at Aphace, which depicts the story. Adonis is represented with spear in rest awaiting the attack of a boar. Aphrodite herself is seated in the background in an attitude of

¹ Silim is the moon.

² Pinches, T. G., "Tammuz," Hastings' *Encyclopædia of Religion and Ethics*, vol. XII, p. 189, Charles Scribner's Sons, and T. & T. Clark, Edinburgh, 1921.

mourning. She is, Frazer suggests, the "Mourning Aphrodite of Lebanon" described by Macrobius.³ This mourning of Aphrodite for Adonis or of Ishtar for Tammuz is the myth-origin of the fast of lamentation which formed a prominent ritual in the religion of the Great Goddess. In the Old Testament this fast is repeatedly referred to and its observance condemned by the Prophets. The religion of the Mother and Son, however, recrudesced again and again as rival to the religion of Jahweh. To this day the Mohammedans observe the fast of Ramadan, in June. It is one of their most important religious observances. It corresponds to the mourning for Tammuz, the vegetation son of the Moon Mother, who lost his life, year by year, in June. For the Crescent Moon is Islam's chief symbol and emblem and in several important particulars the practices of Islam are based on those of a far older religion, the worship of the Magna Mater, Goddess of the Moon.

Thus year by year, Tammuz perished and went to the underworld. Ishtar and all women mourned for him and finally she undertook that dangerous journey to the Land of No-return, in order to rescue him. There her bright jewels were stripped from her as she passed each of the six doors which guard the place. And finally, when already deprived of her strength by the loss of her jewels she had to fight her sister Allatu, the Queen of the Underworld, for the possession of Tammuz. In this form of the myth Allatu, sister of Ishtar, is Queen of the Underworld. More usually Ishtar is considered to be herself Queen of the Underworld as well as Queen of Heaven and Earth, for as Moon she passes between the Upper and the Under Worlds. The loss of her jewels in six stages is the equivalent to the fragmentation of the Moon God, and

³ Frazer, J. G., "Adonis, Attis and Osiris," vol. I, p. 29, *The Golden Bough*, Part IV, The Macmillan Company, 1919.

represents the six nightly bites which are taken out of the moon in the six nights of the last quarter.

When the Lady Ishtar was away in the Underworld a time of terrible depression and despair fell upon the earth. For during her absence nothing could be conceived. Neither man nor beast nor plants nor trees could propagate, and worse than ever they could not even *want* to propagate. The whole world is described as being sunk in a kind of hopeless inactivity, mourning for her return.

In "The Descent of Ishtar to Hades" recorded on a cuneiform tablet we read as follows :

"Since the Lady Ishtar descended to the land of No-return
 The bull does not spring upon the cow, the ass does not bow over
 the jenny
 The man no more bows over the woman in the street,
 The man sleeps in his chamber
 The woman sleeps alone."⁴

It was only after her return to Earth that the power of fertility, and indeed of sexual desire as well, could operate once more. This is a very strange idea to us. Natural science presupposes that the instincts are *in* the living structure ; that pollen and ovum meet through the operation of natural forces — chemiotaxis, wind currents and the like — and that amongst animals, including man, the male seeks the female on account of his own instincts which are thought of as inherent in his natural make-up. But to the ancients the power of fertility and the attraction between male and female were gifts of the goddess, or perhaps were thought of almost as emanations from her. When she was absent in the Land of No-return, fertility and natural desire disappeared from the earth. When she returned the living spirit of fertility manifested itself once more among animals and plants alike. In a hymn she says :

⁴ Rogers, Robert W., *Cuneiform Parallels to the Old Testament*, p. 126, copyright 1926, by permission, The Abingdon Press.

"I turn the male to the female ; I am she who adorneth the male for the female, I am she who adorneth the female for the male." She was the awakener of the sexual impulse in animals and in men.

This concept is almost anathema to Western thought and yet perhaps in a certain realm it may be a more helpful way of looking at facts than the usual scientific or materialistic one. If we remember that the gods are projections of the unrealized forces of the unconscious we can say it is *as if* the power of attraction between man and woman was a gift of the goddess which is operative when she is present on earth, but which is utterly unattainable when she is absent. For certainly everyone will agree that more enters into the relation between a man and a woman than can be explained on purely materialistic grounds. Else why should their rapport, their physical rapport even, vary so much from one occasion to another. Some essential factor comes and goes without the conscious volition of those most concerned. It does indeed seem as if the goddess of fertility had withdrawn herself.

Of course such a statement is nonsense if we look at it with the cold eye of objectivity. The moon as a heavenly body or as a mythological goddess is far removed from the daily problems of modern men and women. But if we remember that the ancients under the guise of the goddess and her adventures were depicting the movements of a psychological force operating in man's unconscious, we shall not need to be so sceptical of their observations. The ancients knew much of the working of these unconscious forces for they recorded them in an entirely unbiased fashion. We, however, are biased, we disregard everything which does not fit in with our preconceived theory of scientific, that is, materially observable, data. But the workings of psychological factors, especially those in the unconscious, are not susceptible as yet to direct observation and

experiment. These things we therefore exclude as irrelevant, but the ancients noted them and incorporated them into their religions. It is worth while, therefore, to ask further about Ishtar and how she functioned.

When she was absent, man and beast lost their power of fertility and their desire. When she returned, because she was the Goddess of Fertility and of Sexual Love, love sprang up again throughout the whole world. The powers of love and of fertility were the effects of a living spirit which she carried with her and which affected everyone like an infection or contagion. She herself was imbued with this same spirit and gave herself freely to her love whenever it was aroused. Tammuz, the vegetation of the earth, was her son and also her lover. He was reborn year by year as her son and year by year reunited to her as her spouse. But she had other lovers in addition to Tammuz, a bird, a lion, a horse, a shepherd and finally Gilgamesh, who is her lover in human guise, the hero who unites with the goddess. But this theme of Gilgamesh, the hero, is a late one. It is most important, however, for our discussion for it represents a time when mankind was beginning to sense that the gods might perhaps be overcome by human beings and their powers incorporated into man himself. This task was an almost superhuman one and was naturally not to be attempted by everyone. Only the hero could undertake it ; only he could fight against the gods and usually he paid dearly for his impious audacity. But the hero myths are a pattern for us, today, for only by a similar adventure can we hope to overcome the "gods," those projected forces of the unconscious, and annex their powers as parts of human psychology. Gilgamesh, however, was not satisfied to be one of many, he reproached the goddess bitterly for her fickleness and was resentful because she was so universally accepting. His complaints of her many lovers are recorded in the Gilgamesh Epic. Yet because she is

a goddess she must act according to her nature ; and her nature is such that where she loves there must she give herself. For like the moon she can never be possessed. She is ever virgin.

This conception of the nature of the Goddess is in marked contrast to the ideal of marriage as exemplified by such deities as Hera. There fidelity to the given word is the principle which is worshipped. In the case of Ishtar it is loyalty, not to a contract, but to the *actual feeling*, the reality as it lives in the moment. This is the principle which was worshipped as the woman *par excellence* — the Magna Dea.

From the inscriptions and invocations which have been preserved on monuments, coins and the like, we can gather something of the ancient's conception of her qualities and power. She is represented as All-Goddess, Queen of Heaven, The Honoured One, The Heavenly Cow. She was born from the sea foam. In one form she was even represented as half fish, a sort of mermaid or Leviathan, inhabitant of the Primal waters. In this form she was called Derketo, an epithet which is also applied to Atargatis, the Phrygian moon goddess. (Figure 8.) Lucian in *De Dea Syria* says : "The image of Derketo in Phoenicia, was a strange representation ; half was a woman, and from the thighs to the extremities of the feet, it appeared as the tail of a fish."



Fig. 8. Derketo and Ouanes. Derketo was a form of both Ishtar and Atargatis, Ouanes was god of the Primal Waters. [From *Sur la Culte de Venus*, Felix Lajard, 1837.]

Like her son, Tammuz, Ishtar is called 'Urniktu' or 'The Green One,' the producer of all vegetation. Her symbol was a conventionalized tree called Ashera, which was treated as if it were the Goddess herself. She is also called 'Earth Goddess,' 'Lady of Mountains,' 'The Queen of the Earth'

and 'Mistress of the Field.' Like Sinn, the Moon God who preceded her, she is called 'Triune,' for she is the moon in its three aspects. In her own person she is 'Goddess of Heaven,' 'Goddess of Earth' and 'Goddess of the Underworld.'

In her bright or upper-world phase Ishtar was worshipped as the Great Mother who brought fruitfulness to earth and cared for her children. She promoted the fertility of man as well as of the fields and of the beasts of the field. She was the goddess of maternity. As Queen of Heaven she was conceived of as leading the stars. She herself had once been a star, the morning and the evening star, who accompanied Sinn, the earlier Moon God, as his wife. But later she replaced him and reigned in her own right. Then she became Queen of all the Stars and Queen of Heaven. She rode nightly across the sky in a chariot drawn by lions or goats. The Zodiacal constellations were known to the ancient Arabs as the 'Houses of the Moon,' while the whole Zodiacal belt was called the 'girdle of Ishtar,' a term which refers to the moon calendar of the ancients for whom the months were the twelve moons of the solar year. Thus Ishtar was the Goddess of Time, whose movements directed the sowing and reaping and controlled the annual round of agricultural activities. She was known as the moral governor of man. An interesting side-light is thrown on the concept of the Moon as the governor of men when we remember that the last Hebrew migration was from Sinim (that is, from the "Land of the Moon") and that Sinai, the mount on which Moses received the Tablets of the Law, is the Mountain of the Moon.

As Queen of the Underworld, however, she became inimical to man and destroyed all that she had created in her upper-world activity. In this phase she was entitled the 'Destroyer of Life.' She was 'Goddess of the Terrors of the Night,' she was the 'Terrible Mother,' goddess of storms and of war. She

was also the giver of dreams and omens, of revelation and understanding of the things that are hidden. In a hymn recorded on one of the cuneiform tablets she chants :

"Ishtar speaks 'To give omens do I arise, do I arise in perfectness. For my father Sinn,⁵ to give omens do I arise do I arise in perfectness.'"⁶

It was through her magic that men could obtain power and knowledge, often illicit knowledge, of hidden and secret things whose understanding brings power of itself.

The Underworld of the ancients represents, as we saw above, the hidden and unknown depths of what we call the Unconscious. But while we recognize, to some extent, that the unconscious is within us, the hidden part of our own psyches, they projected this unknown region outside themselves and thought of it as an actual geographical place, to which one might take a journey in a boat or chariot.

The statement that the Goddess of the Underworld had magic power is equivalent to saying that the unconscious works in a secret, unknown, that is, in a magic, way. And indeed it is true that the unconscious has such a magic effect, as will be readily conceded by anyone who has even a slight acquaintance with it. We often suffer from its powerful and unaccountable workings and would gladly find some way, if we only could, of getting into a better relation to it. To the ancients the Moon Goddess was Queen of this realm also. She had power there as well as in the upper-world. A safe and helpful relation to the powers of the underworld was to be gained through a right approach to her.

Ishtar had taken the dread journey to the Underworld and although she was sore beset there she eventually conquered the

⁵ Sinn — God of the Moon.

⁶ Rogers, Robert W., *Cuneiform Parallels to the Old Testament*, p. 162, copyright 1920, by permission, The Abingdon Press.

darkness and rose again as the new moon, small at first but with power to recreate herself. Jerimias notes that "The moon is, according to the Babylonian teaching, the star of the upper world. . . She dies and rises again from the dead (. . . 'fruit which produces itself out of itself') ; she symbolizes the power of life from the dead."⁷ Thus she becomes, like Sinn, who preceded her, and like Osiris of the Egyptians, Goddess of Immortality, the hope of life after death.

In her ever-changing forms she plays all possible feminine rôles. She is called daughter as well as sister of the Moon God who is at the same time her own son. She is Woman, the impersonation, as the Chinese would say, of Yin, the feminine principle, the Eros. To women she is the very principle of their being, to men the mediator between themselves and the secret spring of life hidden in the depths of the unconscious.

Perhaps the power and significance of this great Moon Goddess, Queen of Heaven, who fell into the waters of the Euphrates and was brought ashore by a troop of attendant fishes or water gods, cannot be better indicated than by quoting a hymn which was sung in her honour. The hymn is found on one of the "Seven Tablets of Creation" which date from the seventh century B.C., though the hymn itself is probably much older. It has been many times translated. I give an abridged version taken from King's translation :

"I pray unto thee, Lady of Ladies, Goddess of Goddesses !
 O Ishtar, Queen of all peoples, directress of mankind !
 O Irnini, thou art raised on high, mistress of the spirits of heaven ;
 Thou art mighty, thou hast sovereign power, exalted is thy name !
 Thou art the light of heaven and earth, O valiant daughter of the
 Moon-god.
 Ruler of weapons, arbitress of the battle !
 Framers of all decrees, wearer of the crown of dominion !
 O Lady, majestic is thy rank, over all the gods it is exalted !

⁷ Jerimias, A., "Ages of the World," Hastings' *Encyclopædia of Religion and Ethics*, vol I, p. 185, Charles Scribner's Sons, and T. & T. Clark, Edinburgh, 1908

Thou art the cause of lamentation, thou sowest hostility among brethren who are at peace ;
Thou art the bestower of strength ! (friendship)
Thou art strong, O Lady of Victory, thou canst violently attain my desire !
O Gutira who are girt with battle, who art clothed with terror,
Thou wieldest the sceptre and the decision, the control of earth and heaven !
Holy chambers, shrines, divine dwellings and temples worship thee !
Where is thy name not (heard) ? Where is thy decree not (obeyed) ?

* * *

At the thought of thy name the heaven and earth quake.
The gods tremble, and the spirits of the earth falter.
Mankind payeth homage to thy mighty name,
For thou art great, thou are exalted.
All mankind, the whole human race, boweth down before thy power.
Thou judgest the cause of men with justice and righteousness ;
Thou lookest with mercy on the violent man, and thou settest right the unruly every morning.
How long wilt thou tarry, O Lady of Heaven and earth, Shepherdess of those that dwell in human habitations ?
How long wilt thou tarry, O Lady, whose feet are unwearied, whose knees have not lost their vigour ?
How long wilt thou tarry, O Lady of all fights and of all battles ?
O thou glorious one, that ragest among the spirits of heaven, that subduest angry gods,
Thou hast power over all princes, that controllest the sceptre of kings,
That openest the bonds of all handmaids,
That art raised on high, that are firmly established, O valiant Ish-tar, great is thy might
Bright torch of heaven and earth, light of all dwellings.

* * *

O goddess of men, O goddess of women, thou whose counsel none may learn,
Where thou lookest in pity, the dead man lives again, the sick is healed,
The afflicted is saved from his affliction, when he beholdest thy face !

I, thy servant, sorrowful, sighing, and in distress cry unto thee.
 Look upon me, O my Lady, and accept my supplication,
 Truly pity me and hearken unto my prayer !
 Cry unto me 'It is enough !' and let thy spirit be appeased !
 How long shall my body lament, which is full of restlessness and
 confusion ?
 How long shall my heart be afflicted, which is full of sorrow and
 sighing ?

* * *

Unto thee therefore do I pray, dissolve my ban !
 Dissolve my sin, my iniquity, my transgression and my offence !
 Forgive my transgression, accept my supplication !
 Secure my deliverance, and let me be loved and carefully tended !
 Guide my footsteps in the light, that among men I may gloriously
 seek my way !
 Say the word, that at thy command my angry god may have mercy
 And that my goddess who is wroth may turn again.
 Thou art the ruler, let then my torch flame forth !
 May my scattered strength be collected.

* * *

Let my prayer and my supplication come unto thee,
 And let thy great mercy be upon me,
 That those who behold me in the street may magnify thy name,
 And that I may glorify thy godhead and thy might before man-
 kind !

Ishtar is exalted ! Ishtar is Queen !
 My Lady is exalted ! My Lady is Queen !
 Irnini, the valiant daughter of the Moon-god hath not a rival.

* * *

O exalted Ishtar, that givest light unto the (four) quarters of the
 world !"⁸

Ishtar is "Diva Astarte, Hominum deorumque via, vita, salus : rusus eadam quae est perniciēs, mors, interitus" — Divine Astarte, the power, the life, the health of men and gods, and the opposite of this which is evil, death and destruction.

⁸ King, L. W., *Seven Tablets of Creation*, vol. I, p. 223, Luzac and Co., London, 1902.

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CHAPTER VII

ISIS AND OSIRIS

RELIGIOUS texts have been found in Egypt in great numbers. The oldest of them come from the earliest historical times whose date cannot be fixed with any certainty. Some of the most ancient of these texts speak of the worship of the moon long before sun worship arose as a dominant cult. This situation parallels the religious development in Babylonia where the worship of the moon also preceded that of the sun.

Osiris, God of the Moon, and Isis, the Moon Goddess, sister and spouse of Osiris, and mother of the young moon, Horus, appear in the religious writings prior to the Fifth Dynasty (*circa* 3000 B.C.) while the worship of Ra, the Sun God, was not established until late in the Twelfth Dynasty, probably around 1800 B.C. Even then the worship of Ra did not supersede the worship of the moon. Instead, bit by bit, Osiris came to be assimilated to the Sun God, so that in the later writings while many of the epithets appropriate to a Sun God are applied to him, he yet retains the qualities and characteristics of a moon deity. He is the Moon but, when after his resurrection, he attains immortality, he is hailed as Sun.

These changes took place gradually over a period of not less than 2500 years and even then the religion of Isis and Osiris was not dead, for it had a later revival in the Hellenistic period as one of the mystery cults which came out of the East and influenced most profoundly, first Greece and then Rome, during the centuries immediately preceding and following the beginning of our era.

It is difficult to give a concise account of the meaning and worship of Isis and Osiris because during the many centuries in which this religion flourished, changes took place in men's understanding of them. In the earliest records that we have Osiris seems to be a nature spirit, variously conceived of as the Nile or the Moon. The moon was thought to control the Nile and so to be in a certain way identical with it. In Egypt where there is practically no rain-fall, vegetation and agriculture are dependent entirely on the Nile and its periodic floodings for moisture. Osiris, the Moon God, was, here as elsewhere, god of moisture, of fertility and of agriculture. The enemy who ate him up was Set, the tawny, red, burning devil. He was the burning heat of the desert. He was said to have engaged a black Ethiopian queen to help him in his revolt against Osiris. This would refer to the drought and heat coming up from the Sudan. This Set was Lord of the Underworld, of Tartarus, not of Hades, to use the Greek terms. Hades was the place where the shades of the dead awaited their resurrection, and corresponds perhaps to the Catholic idea of Purgatory, while Tartarus is the Hell of the damned. Osiris is 'Lord of the Underworld,' of Hades, by virtue of the fact that he died and rose again, but Set is 'Lord of the Underworld,' of Tartarus, the place of evil and destructive powers. Isis in this early form, was Nature herself, the Green One, the Urikittu, of the Chaldean story. Later she becomes Moon also.

Bit by bit in Egypt this primitive nature myth began to take on a deeper religious significance. Men began to see in the story of Osiris, who died and went to the underworld and returned with immortal life, a parable of the inner life of men which they dimly felt should transcend the life of the body on earth. The Egyptians were a very concrete-minded people, however, and so conceived of the immortality which was to

be gained through the power of Osiris, in a completely materialistic way. It was for this reason that they preserved the bodies of those who had been "made into Osiris" by initiation, so that they might still live in their soul bodies or *Ka*, in the land of the Blest, with Osiris, who, in a Pyramid text of the Fifth Dynasty, is called "Chief of those who are in the West," that is, "the other world." The ritual proceedings which were followed in making a man into 'Osiris' have been preserved in *The Book of the Dead*, which is a very ancient text. Selections taken from it have been found in graves as old as 3500 B.C., but the most complete copies of this great religious work comprise what is known as the Theban Recension of the Book of the Dead, which is a collection of inscriptions on papyri found chiefly at Thebes and dating from about 1600-900 B.C.

The Egyptian texts and inscriptions are not the only source of information in regard to the religion of Isis and Osiris, however. For in the centuries immediately preceding and following the beginning of our era, the worship of these great gods penetrated to Greece and Rome, and became one of the foremost mystery cults of that day. There was a shrine of Isis at Delphi, and many chapters of her worship are referred to both in Greece and in Italy, one of the most famous being at Pompeii, which was probably built about the second century B.C. Plutarch, himself an initiate, wrote a philosophical treatise on the meaning of the mysteries in the second century A.D. The secrets of the mystery religions and of the details of initiation were faithfully kept by the ancients so that even in Plutarch's discussion there are many points where he maintains a discreet silence. The treatise, however, was written to one Klea, who was herself an initiate and apparently held high office in the Isiac shrine at Delphi, so that he speaks to one who knows of what he is writing, and by applying the knowledge

of universal symbols which analytical psychology gives, it is possible for us, also, to read between the lines and glean a deeper understanding than would otherwise be the case.

A study of the religion which centred around Isis and Osiris is thus particularly valuable for our purpose in this book, because we have records not only of the myths of the ancient gods, referring to the natural phenomena with which they are associated, but we have in addition, in *The Book of the Dead*, the mystery instruction for those initiated to the religion of Osiris in the early Dynastic period (Vth and VIth Dynasties) and also, a philosophical treatise of the second century A.D., which gives us a glimpse into the hidden spiritual meaning of the mysteries, as they survived into the early part of the Christian epoch.

This long series of texts gives a picture of the transition from primitive nature worship, through a period when some recognition was arising of the spiritual significance of the myths, up to the highest form of spiritual religion of the early Christian centuries. It forms a most interesting and suggestive bridge from the ancient concrete projection of all inner reality, to the psychological understanding of symbols which is possible for us in the present day.

The symbols of the ancient religions must, however, be accepted as representing the drama of the inner life of man. If they are not treated with a certain sympathy and respect they will not yield up their secret. To take them and explain them reductively is exactly equivalent to taking the spiritual achievement of Plutarch and reducing it to the primitive worship of the Moon or the Nile. It is true that the Great God, Osiris, was both Moon and Nile and Isis was the land made fertile by Nile's risings and fallings, as well as being herself Goddess of the Moon. But these are also analogies, happenings in the external world which mirror and reflect the movements of the

spirit, the Logos, which Osiris symbolizes, and the ever-renewing, all-accepting Mother Nature, whose ways are shadowed forth in the story of Mother Isis. As Plutarch says :

"LXVI. Still there is nothing to complain of if [only], in the first place, they cherish the Gods in common with ourselves, and do not make them peculiar to Egyptians, either by characterising Nile and only the land that Nile waters by these names, or, by saying that marshes and lotuses and god-making [are their monopoly], deprive the rest of mankind who have no Nile or Buto or Memphis, of [the] Great Gods.

"Indeed all [men] have Isis and know her and the Gods of her company ; for though they learned not long ago to call some of them by names known among the Egyptians, still they knew and honoured the power of each [of them] from the beginning.

"In the second place, and what is more important — they should take very good heed and be apprehensive lest unwittingly they write-off the sacred mysteries and dissolve them into winds and streams, and sowing and ploughings, and passions of earth and changes of seasons.

"As those who [say] that Dionysus is wine and Hephæstus flame, and Persephone, as Cleanthes says somewhere, the wind that drives through the crops and is killed ; and [as] some poet says of the reapers :

"Then when they, lusty, cut Demeter's limbs."

"For these in nothing differ from those who regard a pilot as sails and ropes and anchor, and a weaver as yarns and threads, and a physician as potions and honey-brew and barley-water ; nay, they put into men's minds dangerous and atheistic notions, by transferring names of Gods to natures and to things that have no sense or soul, and which are necessarily destroyed by men according to their need and use. For it is not possible to consider such things in themselves as Gods.

"For a God is not a thing without a mind or soul, or one made subject to the hand of man ; but it is from these things that we deduce that those who bestow them on us for our use and offer them [to us] in perpetual abundance, are Gods.

"Not different [Gods] for different peoples, not non-Greek and Greek, not southern and northern [Gods] ; but just as sun and moon and earth and sea [are] common to all [men], though they are called by different names by different peoples, so of the Reason

(Logos) that orders all things, and of one Providence that also directs powers ordained to serve under her for all [purposes], have different honours and titles been made according to their laws by different [nations].

"And there are consecrated symbols, some obscure ones and others more plain, guiding the intelligence towards the mysteries of the Gods, [though] not without risk.

"For some going entirely astray have stepped into superstitions, while others, shunning superstition as a quagmire, have unwittingly fallen into atheism as down a precipice."¹

The original story as told by Plutarch is that Nut (the Greek equivalent is Rhea), the Mother of the Gods, who is the eternal flux, the chaos, united secretly with Seb (Greek equivalent is Kronos), time, and conceived by him. When Ra (Greek Helios), the sun, her rightful spouse, came to know of it, he cursed her saying that she should not bring forth in year or month. This meant that she could only bring forth in a day that was not in the calendar. The Goddess, in her predicament, went to Thoth (Greek Hermes), who is the Orderer, he who holds the scales of justice, the Measurer.² Thoth also was in love with her, so he agreed to help her. He went to Selene, the moon, and played a game of draughts with her for stakes. He won and took from her one seventieth part of each of the lights, that is, the days. He put these together and made in all five days. At that time the Egyptian year consisted of only three hundred and sixty days. So Thoth added these five days which were called the in-duced or inter-called days, making a solar year of three hundred and sixty-five days. They were added in July, the time when the Dog-star Sothis, or Sirius, is in the ascendant. The Dog-star was considered to be the attendant of Isis and her guardian. Nut brought forth her five children on these five days in July which were named

¹ Plutarch, "Isis and Osiris," translated by Mead, G. R. S., *Thrice Greatest Hermes* vol. 1, pp. 346-8, John Watkins, London, 1906.

² Thoth is a precursor of Osiris who later in some measure took over his attributes and became the Measurer, the Reason, the Logos.

the Birthdays of the Gods, and were observed as religious festivals by the Egyptians.

On the first day, Osiris was born and a voice came forth from the womb with him proclaiming "The Lord of all forth comes to light." He was the moon. On the second day, the Elder Horus was born, and on the third, Set, or Typhon, who "breaking forth with a blow, leapt forth from her side." He is the unruly, unmanageable, untamable one, who is forever enemy of Osiris. On the fourth day, Isis was born and on the fifth, her sister, Nephthys, whose name means End and Victory. She was thought of as the extreme edge of fertility where the Nile's waters only reached for a little while. So that Nephthys had only clandestine meetings with Osiris, but was married to Set, the ruler of the hot desert land. In another version it is said that Nut brought forth Isis as a dark-skinned child and called her 'the Lady of Love.' We have already met the dark or black aspect of the goddess who is Lady of Love. Of the five days, the first, the third and the fifth were considered inauspicious. But the fourth, the birthday of Isis, was lucky.

In the myth it is related that Osiris and Isis had intercourse while in the mother's womb and that from that union the Elder Horus was born.

Osiris was the Moon Man who became king and was killed by Set and avenged by his son Horus who reigned in his stead. For long it was held that the story of Osiris referred to a half forgotten historical man and only later was it recognized that he belonged among the gods. Then his wanderings and passion on earth were told as of an incarnation of a god. This same transition takes place as we have seen, in the case of most of the moon gods whose stories we know.

Osiris, the Moon Man, became king and set the Egyptians free from an animal-like existence, teaching them agriculture, and how to make wine, and laying down laws and teaching

them to honour the gods. He then set out on a journey over the whole country educating the people and charming them with persuasion and reason, with song and "every art the muses give." For as we shall see later he was the divine Reason, the Logos, and Museos, and he also possessed the power of music and art. For the Muse Man the incarnate spirit of that art which affects man through his feelings is a son of the Moon Mother. One of these moon sons is actually called Museos, which means Muse Man, and Isis herself is sometimes called First of the Muses.

While he was away, Isis his wife ruled and all went well but as soon as he returned, Set, who symbolized the heat of the desert and unbridled lust, laid a plot to catch Osiris and make away with him. He made a casket exactly the size to fit Osiris. He then invited all the gods to a feast having hidden his seventy-two followers close by. During the feast he displayed the casket which all admired very much. He promised to give it to him whom it should fit. So they all lay down in it in turn and it fitted none of them, until Osiris lay down. Then the ambushed men rushed out and fastened down the lid. They took the coffin and threw it into the Nile. It floated away and went out into the sea by "the opening that is known by the abominable name."

These things happened on the seventeenth day of Athur, or Hathor,³ that is, November, in the twenty-eighth year of Osiris' reign, or perhaps when he was twenty-eight years old. He lived or reigned through a cycle of twenty-eight periods or days, because he was the moon whose cycle is completed in twenty-eight days.

When Isis heard what had happened she cut off one of her curls and put on mourning dress and wandered everywhere

³ Hathor was the Cow-goddess, the Horned One, a very ancient mother goddess, with whom Isis is identified.

weeping and searching for the casket. The first news of it that she got was from the babbling of children who had seen it float by, then her dog Anubis, who was the child of Nephthys and Osiris, led her to the place where the coffin had floated ashore in the Byblus country. It had come to rest by a heather-bush whose growth had been so stimulated by its presence that it had grown all round the coffin and had completely enclosed it in the trunk of the tree. The king of that country had found the tree and taken it to make a roof tree for his palace. He lopped off the branches and used the trunk, quite unaware that it contained the coffin.

When Isis reached the place where the tree had grown a dæmon voice told her what had happened. So she sat down to wait and presently the maidens of the queen came to bathe. Then Isis made friends with them, curling their hair and scenting them with the perfume of her own body. When they went home to the queen she asked about the perfume and engaged Isis to be nurse to her own child. Isis reared this little one by giving it her finger instead of the breast to suck and at night she "burnt round the mortal elements of its body" to give it immortality, while she herself, as a swallow, flew round the tree trunk in which was the coffin of Osiris. But the queen came in while this was happening and thought the child would be burnt to death. She took it from the fire and so robbed it of its immortality. Isis then declared who she was and begged for the tree trunk which contained the body of Osiris.

The names of this king and queen are instructive. Plutarch gives them as Malek and Astarte, or Ishtar, as though Isis perhaps has to recover the body of Osiris from her predecessor of Arabia.

Isis cut the casket out of the tree trunk and took it with her in her barge and sailed away. She took also the younger child of the king with her. As soon as she had got away

she opened the coffin and threw herself upon the body of the dead Osiris in a paroxysm of love. The child saw her ecstasy of love and swooned away because "of the awe of her," and died, but some say that he fell overboard into the river. His name was variously called Maneros, which Plutarch tells us means Understanding of Love, or Diktys, The Fisher, a term we shall meet later in another connection. Isis then hid the chest while she went to find Horus, her son, whom she hoped would be able to help her to bring Osiris back to life. While she was gone Set went out hunting with his dogs towards the moon and found the chest. (Naturally the moon and the chest were together, for Osiris himself was moon.) He opened it and tore the body of Osiris into fourteen pieces and scattered them abroad. Here again we have the fragmentation, the fourteen pieces obviously referring to the fourteen days of the waning moon.

Isis heard what had been done and went in search of the parts of the body. She traveled far in her little boat and wherever she found one of the parts she made a shrine at that place. She managed to collect thirteen of the pieces which she welded together by magic. But the phallus was missing. So she made an image of this part and "consecrated the phallus ; in honour of which the Egyptians keep festival even to this day," as Plutarch relates. This festival was called Pamyliia, or Phallephoria, which means Phallus-bearing. Isis through the power of her love conceived by this image of the phallus of Osiris, after his death, and bore a child, Horus the Younger, who was lame.

Osiris then came from the underworld and appeared to the Elder Horus. He worked through him and trained him to take revenge on Set. The fight was long and hard but finally Horus brought Set to Isis his mother, bound. Isis, however, being Mother Nature who bears with all, would not consent

to his being killed but released him. At this, Horus was angry and laid violent hands on his mother tearing off her crown, or possibly beheading her. When Thoth heard of this he made her a crown of cow-horns, or gave her a cow's head in place of her own. Thus Isis also, as moon, was killed, or maimed by losing her crown of light, and was restored to life as the Hornéd Crescent, Hathor.

Such is the main outline of the myth. The religious ceremonies of Egypt were concerned with these happenings. The death of Osiris was enacted each year and the wanderings of Mother Isis and her lamentations played a conspicuous rôle exactly as the mourning of Ishtar for Tammuz and of Aphrodite for Adonis, did in Arabia and the Grecian Isles. The final mystery of his resurrection and the public display in procession of the emblem of his power, the Image of the Phallus, completed the ritual. It was a religion in which emotional participation in the grief and joy of Isis played a prominent part. In later days it became indeed one of the religions in which redemption was achieved through the emotional ecstasy by which the worshipper felt himself to become one with God.

In addition to the seasonal festivals, Osiris was venerated twice a month, at new moon and at full moon, that is, on the first and the fifteenth of the month. These moon celebrations are the early precursors of our own weekly holy-day. At first they were bi-monthly, but later they came to be celebrated at each of the four quarters of the moon.

Another most important element which entered into the religion of Osiris, was unique in Egypt. The reigning king was thought of as an incarnation of Osiris, the Moon Man, and this ritual of the Passion of Osiris was enacted by him in person. It came to be believed that he thus gained a personal immortality, for was he not Osiris, Lord of the Underworld? After a while certain other privileged persons were permitted

also to partake in this dramatic identification with Osiris and so the mystery initiation came into being. Apparently it was always held as for the few, not for the many. But certainly in later times a large number of people sought initiation and became Osiris too.

The coming to life again of Osiris himself, often called his re-birth, was enacted daily in the temple service, by passing the image of the god through the skin of a sacrificed animal. It is probable that the postulant for initiation was likewise hidden under an animal's skin and then at the moment of re-birth was drawn out from beneath it, just as the casket containing the body of Osiris went out of the mouth of the Nile into the sea by "the opening which is known by the abominable name." Thus he was re-born, the spiritual or immortal man being born out of his own animal nature which was symbolized by the sacrificed animal.

The initiation also contained a dramatic representation of the whole story of Osiris and his passion and the grief and joy of Isis. "I performed the Great Going Forth" as Igernefert relates of his own initiation, on a stele of the Twelfth Dynasty, dated about 1875 B.C. "I followed the god in his footsteps. I avenged Osiris on the day of the Great Battle, I overthrew his enemies." This was followed by the return of the Lord of Abydos (Osiris) to his palace and the proclamation that he who had been initiated was now re-born as Osiris.

Not only did the initiation bestow the gift of immortality it also acted as a guide to the traveler in the Other World. *The Book of the Dead* gives directions to those who have been initiated telling them how they are to act when they come to the land of the dead. It also gives very specific information about the burial rites which were necessary in order to secure life everlasting for the dead. These rites were apparently based

on the acts of Isis in her dealings with the body of Osiris by which she brought him back to life.

It is said, for instance, that the goddesses Isis and Nephthys come to Osiris and say words of power and give him his limbs, heart and so forth, and say "She gathereth together thy flesh, she bringeth to thee thy heart in thy body" and so on enumerating all the parts. Then these parts were re-united by Horus and his four sons. "Horus loveth thee. He hath filled thee with his eye, he hath joined his Eye to thee. Horus hath opened thine eye that thou mayest see therewith."⁴ Isis meantime, drove away the enemies of Osiris by magic.

The process of resurrection of the deceased is described at length in *The Book of the Dead*. In the Text of Teta where one Teta is being initiated it is said to him "Hail, hail, rise up, thou Teta ! Thou hast received thy head, thou hast embraced thy bones, thou hast gathered together thy flesh. . ." ⁵ After this ceremony of collecting the parts, came the ceremony of Opening the Mouth, which was done by the Iron Forearm of Set. Then followed the ceremony of Supplying the Table (or Altar) with food, or 'conquering hunger by the Eye of Horus.' "They who have eaten the Eye of Horus give him wheat, barley, and bees." The deceased then unites with the Goddess Nut, who is the Mother Goddess. "He smelleth the air of Isis" henceforth he is able to enjoy union with a celestial counterpart. The deceased obtained his soul and vital power by entering into the breast of Horus and through him he became one with Osiris, who was the first risen man. The deceased became so greatly identified with the Great God of Heaven that he also spat upon the face of Horus and made his eye whole, and upon the genitals of Set, which had been in-

⁴ Budge, E. A. Wallis, *Osiris and the Egyptian Resurrection*, vol. I, pp. 70-71, Putnam, New York, 1911

⁵ Budge, E. A. Wallis, *op. cit.*, vol. I, p. 69.

jured in the fight with Horus, that he healed them also. The Text says "Thou givest birth to Horus, thou conceivest Set. Thou givest birth to Horus in his name of He ruleth the earth and terrifieth heaven. Thou givest birth to Horus for Osiris, thou givest him life, thou givest him strength. . ."⁶

The blessed then rises like a bird-soul. "He rises like a lily, in the hand and under the nose of Ra" and goes to the Island of Sasa, the Island of Fire. That is to say, through the power of Osiris the moon, he has come over the waters of Death to the Sun, which is the place of fire. For in later Egyptian thought, Osiris, who in his passion on earth was the Moon Man, became after his resurrection one with the Sun. And so also the human being who was Osirified through initiation became Son of the Sun. This sequence of ideas corresponds in an extraordinary way with the Hindoo teaching that the souls of the dead are carried by the moon over the waters to the sun.

When the deceased reaches the Island of Fire he "setteth right in the place of wrong." It will be recalled that the Moon God whom he now impersonates, is god of right, law and justice. He becomes 'chief of knowledge great,' 'the wise one.' Next he is met by the gods, who prove to be hostile to him. They do not want any invasion of their territory. But being equipped with strength and a knife he subdues the "dwellers in the darkness" and there is none that can resist his power in the horizon. The gods are then called upon to look at him and note "Look ye at him as he taketh the form of a great god. He trembleth not, he is equipped. Observe all of you. He speaketh words to men. . ."⁷ With words of power he cries out "I am pure, I am pure in Sekhet-Aar⁸ (with) the purity of Ra in Sekhet-Aar"⁹ . . . "Behold he cometh forth this day

⁶ Budge, E. A. Wallis, *op cit*, vol I, p 106.

⁷ Budge, E. A. Wallis, *op. cit.*, vol. I, p. 112.

⁸ Sekhet-Aar was one of the shrines of Osiris, in which he was known particularly as God of the Moon. In the Other World it became his throne.

⁹ Budge, E. A. Wallis, *op. cit*, vol. I, p. 113.

in the real form of a living Spirit.”¹⁰ He demands that the boatman, who sees always behind him, shall ferry him across. The deceased succeeds in making his way into heaven and the gods are terrified when they see him arriving. They discover that he is mightier than they. He hunts them through the fields of heaven, lassoes them, kills “and eats them, and thus absorbs into himself all their strength and vital power.”¹¹

It is said of the deceased “He is a risen soul,” he lives “on his fathers and feeds upon his mothers. He is the Lord, of sagacity, his mother knows not his name.”¹² This refers of course to his mystery name, his name of power. The text continues “His doubles are behind him. . . His serpent-guide is in his breast, a soul that sees, an uraeus of fire.”¹³ His doubles were his Ka, his souls, and the uraeus was the sacred snake which was the emblem of the gods.

In another text it is said “He (the dead king) eats them [the god’s] words of power, he swallows their spirits. The great ones of them are for his food in the morning, their middle [sized] ones are for his food in the evening, and the small ones are for his food in the night. The old ones, male and female, are for his caldrons.” . . . “He eats the wisdom of every god, his period of life is eternity, his limit is everlastingness in this form of him. What he wills he does, what he hates he does not.”¹⁴ Among the powers he gains are listed “He eats with his mouth . . . he unites with women. He is the sower of seed who carries off wives from their husbands to the place which pleases him, according to the inclination of his heart.”¹⁵

In the ancient Egyptian rituals, performed to procure resurrection, the eye of Horus played a very important part, as is

¹⁰ Budge, E. A. Wallis, *op. cit.*, vol. I, pp. 115-116.

¹¹ Budge, E. A. Wallis, *op. cit.*, vol. I, p. 119.

¹² Budge, E. A. Wallis, *op. cit.*, vol. I, p. 119.

¹³ Budge, E. A. Wallis, *op. cit.*, vol. I, pp. 119-120.

¹⁴ Budge, E. A. Wallis, *op. cit.*, vol. I, p. 121.

¹⁵ Budge, E. A. Wallis, *op. cit.*, vol. I, p. 127.

seen from the passages quoted above. It was used to bring life to the body of the deceased whose members had been collected together. The eye represented the light of the moon which was felt to be the life-giving power of the god. Set was said to have swallowed the other eye when Horus fought with him to revenge the death of his father Osiris. Budge remarks "the eye of Horus was wrested from him by Set who was also injured in the fight. The Eye contained the life of Horus, and while it was missing he was a Dead God. Horus was a god and could bring himself back to life. But Osiris was a man and needed the help of Horus."¹⁶ This explanation gives us another form of the transition from moon man to moon god, the father being man and the son, god.

These texts give a picture of the magical rites which were performed with the intention of gaining immortal life for the deceased in the time of the sixth dynasty. Later on it became customary to perform some such religious ritual during the life of the worshipper with the intention of making him immortal while in this life, that he might become a twice-born, a living spirit. It is an almost universal religious idea that the physical birth produces only a physical man and that the living spirit has to be brought into being by a second birth. We are all familiar with this teaching from the Christian rite of baptism which is itself a re-birth ritual and is intended to bestow a living spirit upon the one baptized. Primitive initiations serve the same purpose. This rite to procure re-birth came to be the central purpose of the 'mysteries' which developed out of the ritual which is outlined above. We have some record of these mysteries of Isis both in the *Isis and Osiris* of Plutarch, of which mention has already been made, and a further rather veiled account of such an initiation in *The Golden Ass* of Apuleius.

¹⁶ Budge, E. A. Wallis, *op. cit.*, vol. I, p. 82.

It is interesting to note that in the Hellenistic period the initiation was called the mysteries of Isis. The Moon Goddess has by this time entirely replaced the Moon God as giver of immortality. For although the object of the rite was that the initiate might *become* Osiris, he was raised from the dead by the magic power of the goddess and the rites were called the Mysteries of Isis and were performed in the Isium, which was her shrine. Osiris was at this time worshipped only in his spirit form which was represented by the Bull Apis. In Greece the Apis was known as Serapis and the temple was often called Serapeum, but this, also, was served by an Isiac Brotherhood.

As far as we can make out after a period of preparation, which included fasting and continence and solitary meditation, the candidate for initiation was baptized on the first day of the ceremonies. Ten days later he himself took part in the mystery drama. He first impersonated Set, or Typhon, to use his more familiar Greek name. He was made into a red ass, the animal form of Typhon, and as such was maltreated and abused, and underwent a ritual or simulated death. As Apuleius says, "I approached the bounds of death." Plutarch tells us that "every now and then at certain festivals they humiliate it (the shattered power of Typhon) and treat it most despitefully, even to rolling red-skinned men in the mud, and driving an ass over a precipice."¹⁷ Typhon was the god of lust and desirousness, so that in this ordeal the initiate, while fasting and maintaining strict chastity, was tempted in every possible way. He had to experience his own instincts fully before he could be redeemed by the power of Isis. In reading Apuleius' account we cannot but feel the deep religious intensity and desire with which he seeks to be released from this form of the brute beast through eating of the Roses of Isis. Then in the secret of the sanctuary the initiate became one with the dead

¹⁷ Plutarch, "Isis and Osiris," translated by Mead, G. R. S., *op. cit.*, vol. I, p. 305.

Osiris. Lucius Apuleius writes about his own initiation : "Listen therefore, and believe it true. Thou shalt understand that I approached near unto hell, even to the gates of Proserpine, [the underworld, or world of death], and after that I was ravished through all the elements, I returned to my proper place ; about midnight I saw the sun shine brightly ; I saw likewise the gods celestial and the gods infernal, before whom I presented myself and worshipped them." ¹⁸ He suffered a ritual death and was raised to life again through the power of Isis. The following morning the initiate, now made one with Osiris, was publicly proclaimed as one Osirified. He was led into the temple. There he stood on a pedestal facing the statue of the Goddess Isis herself. He was arrayed in the robe of Osiris, he carried a lighted torch and wore a garland of flowers on his head "with white palm-leaves sprouting out on every side like rays." He says "Thus was I adorned like unto the sun, and made in fashion of an image, when the curtains were drawn aside and all the people compassed about to behold me." In this way he stood on the pedestal and was hailed as a god.

The robe of Osiris which he wore is described as "light-like" or "ray-like," it was worn only once, at the initiation. The robe of Isis, on the other hand which was also obtained through initiation, was many-coloured and was worn at many religious ceremonials. Plutarch says of this "Wherefore when they have once and once only received this (robe of Osiris) they treasure it away and keep it from all eyes and hands ; whereas they use those of Isis on many occasions." ¹⁹

The many-coloured Veil of Isis is the same as the many-coloured Veil of Maya with which we are familiar in Hindoo thought. It represents the many forms of nature in which the spirit is clothed. The idea is that the Creative Spirit clothed

¹⁸ Apuleius, *The Golden Ass*, translated by Adlington, W., 1566, p. 294, The Modern Library, New York.

¹⁹ Plutarch "Isis and Osiris" translated by Mead, G. R. S., *op. cit.*, vol. I, p. 361.

itself in material forms of great diversity and that the whole universe we know was made in that way, that it is the manifestation in material form of the Spirit of the Creator. Plutarch expresses this idea when he says : "For Isis is the feminine [principle] of nature and that which is capable of receiving the whole of genesis ; in virtue of which she has been called "Nurse" and "All-Receiving" by Plato and, by the multitude "She of the ten-thousand Names," through her being transformed by Reason, (Logos) and receiving all forms and ideas [or shapes]." ²⁰

Thus the robe or veil of Isis is the ever-changing form of nature, whose beauty and tragedy veil the spirit from our eyes. This perpetual interplay in the manifest world, which includes external objects, trees and hills and the sea, as well as other human beings, and also ourselves, our own bodies, our own emotional reactions even, the whole drama of the world, seems to have such an absolute reality that we do not question it. Yet in moments of insight, induced, perhaps, by pain and suffering or great joy, we may suddenly realize that *this* which makes up the obvious form of the world, is not the true, the real. The real, the eternal is a different kind of reality, which is, however, "bodied forth," to use a Gnostic term, in the interplay of this world's forces. There was, about the beginning of our epoch, a statue of Isis or Athena, at Sais, on the seat of which an inscription was carved which read :

"I am all that has been and is and shall be,
and no mortal has ever revealed my robe." ²¹

Mead interprets this saying as meaning "no one within duality has expressed or shown that in which this aspect of feminine life veils itself." This term 'duality' refers to the conditions

²⁰ Plutarch, "Isis and Osiris," translated by Mead, G. R. S., *op. cit.*, vol. I, p. 333.

²¹ Plutarch, "Isis and Osiris," translated by Mead, G. R. S., *op. cit.*, vol. I, p. 273.

of life here on earth. For human beings, because they are both animal and spiritual in their nature, belong not to one but to two worlds.

A hymn addressed to Isis-Net expresses this same idea of the Veil of Nature which hides the mystery truth from human eyes. Net was a form of Isis, and was regarded as the Mother of All, being of both male and female nature. The text in which this hymn is recorded dates from about 550 B.C. but it is probably far older.

"Hail, mother great, not hath been uncovered thy birth !

Hail, goddess great, within the underworld which is doubly hidden
thou unknown one !

Hail thou divine one great, not hath been unloosed !

O unloose thy garment.

Hail, Hapt (Hidden One), not is given by way of entrance to her,
Come receive thou the soul of Osiris, protect it within thy two
hands." ²²

The Veil of Isis has other derivative meanings. It is said that the living being is caught in the Net or Veil of Isis, which means that at birth the spirit, the divine spark, which is in everyone, was caught or embodied in the flesh. And it also refers to the fact that we all get entangled or caught in the net of nature. This net of nature is the same as the web of fate or circumstance. It is inevitable that we should get caught in our own fate, but we often regard our entanglement as a misfortune. For we long to be free to follow our own devices. If we accept this saying that the living being is caught in the net of Isis, however, we shall have to regard our own entanglement in life differently. For it is by such a process alone that the divine spirit can be caught. If it were not captured in this way it would wander free and would never have an oppor-

²² Budge, E. A. Wallis, *The Gods of the Egyptians*, vol. I, p. 459, Methuen, London, 1904

tunity to transform. The spirit of man must necessarily be caught in the net of Isis or it cannot be carried in her boat to the next phase of experience.

Isis, the Moon, is also Mother Nature, who is both good and bad. She tolerates all things, just as in the myth she could not allow Horus to destroy Typhon utterly, for nature consists necessarily in growth *and* decay. That which is created must be destroyed if this world is to continue. Plutarch commenting on the fact that after the fight Isis let Typhon go says: "For the Mistress and Goddess of the Earth did not allow the nature which is the opposite of moisture [moisture being Osiris and its opposite Typhon], to be destroyed entirely, but she slackened and weakened it, wishing that the blend should continue, for it was not possible the cosmos should be perfect, had the fiery (principle) ceased and disappeared."²³ The weakening and slackening refers to the fact that Horus was said to injure the genitals of Typhon. Isis is shown as decreeing that there should not be perpetual harmony, with the good always in the ascendant. On the contrary she desires that there should always be a conflict between the powers of growth and those of destruction. The process of life consists not in unchecked progress but in the conflict between growth and decay. For this that we call the "process of life" is not identical with the well-being of the form in which life is temporarily manifested. This "process of life" belongs not to a material world, but to that spiritual realm which underlies the material manifestation. In these ancient religious myths we thus find the problem of the persistent existence of evil already grappled with and, in their own projected terms, solved. Isis *would* not that Typhon should be utterly destroyed.

Thus Isis at first is Mother Nature. She corresponds to the Chaldean idea that Ishtar is Urikittu, the Green One. During

²³ Plutarch, "Isis and Osiris," translated by Mead, G. R. S., *op. cit.*, vol. I, p. 317.

this period of the myth history Osiris is Moon, but gradually Osiris became assimilated to the sun and Isis became moon in her own right, the Crescent, crowned with the head-dress of cow-horns, the Hornéd Goddess. Isis became the Cow, and was identified with Hathor the Cow Goddess who preceded her. Plutarch speaks of certain religious ceremonials in which the Cow played the rôle of Isis. "Moreover, just after the winter solstice they carry the Cow round the shrine [seven times] and the circuit is called the Seeking for Osiris, as in winter the goddess longs for the water of the sun. And she goes round this number of times, because he completes his passing from the winter to the summer solstice in the seventh month."²⁴

Osiris also had a bull form, he, too, was a hornéd god, identical with Apis, the bull god. For Apis was the Spirit of Osiris and it is said that this Apis was "conceived whenever the generative light from the moon fastens on a cow in heat." The Apis was, perhaps, the most sacred symbol of the Egyptians. A real bull, called 'The Apis,' was reared as the image of the soul of Osiris, at Memphis. Its food and care generally, were under special ritual regulations. The Israelites when they came out of Egypt revived the worship of the hornéd god, it will be remembered, in the form of a golden calf which they made when Moses delayed on Mount Sinai. This was doubtless a representation either of Osiris as Apis, or of Isis as Hathor. This bull form of the dying and resurrecting god is not exclusive to Osiris, however. Dionysus, also, was known in a bull form, called Zagreus, and this bull was torn to pieces by the Titans, just as the body of Osiris was torn to pieces by Typhon. Plutarch, indeed, states quite definitely that Dionysus and Osiris are the same.

Isis, both in the form of Nature and in the form of Moon,

²⁴ Plutarch, "Isis and Osiris," translated by Mead, G. R. S., *op. cit.*, vol. I, p. 332.

had, as we have seen, two aspects. She was the creator, Mother, Nurse, of all, and she was also the Destroyer. Her name Isis means ancient, and she was also called Maat which means Knowledge or Wisdom. Isis is Maat the *ancient wisdom*. This means the wisdom of things as they are and as they always have been, the innate, inherent capacity to follow the nature of things both in their present form and in their inevitable development in relation to each other. This is the wisdom of instinct. To the philosophers of Hellenistic times she was The Wisdom, The Sophia. Osiris also represented knowledge, but his knowledge was the Reason, the Logos which is that organizing, comprehending capacity which can map out, and foresee. He is the Logos, the Moon who meted out the heavens, portioning them into areas by the movements of the moon through the zodiacal constellations, who by his cyclic changes divided the eternal flow of time into seasons and months, and so taught men law and order and justice.

The symbol of Isis is shown in Figure 13b. Sir Wallis Budge writes me that this was probably a womb with its dependent ovaries, meaning that the very nature of Isis is expressed in her generative power and also in the attraction woman has for man, from *ancient* days. It was said in the myth that Isis by her love drew forth again the potency of the dead Osiris. "Isis the magician avenged her brother. . . She made to rise up the helpless members of him whose heart was at rest. She drew from him his essence and she made therefrom an heir. She suckled the child in solitariness and none knew where his place was."²⁵ Her love gave him back his potency, which Typhon, the Lustful, had destroyed.

In the mystery initiation of later centuries, as we have seen, the initiand had to impersonate Typhon, the Ass, and thus

²⁵ Budge, E. A. W., *Osiris and the Egyptian Resurrection*, vol. I, p. 94, Putnam, New York, 1911.

experience all his own lustfulness until he realized its utter inability to satisfy his human need. The truly human part of him, the spirit, was, as it were, killed by the domination of the Typhonic spirit, just as Osiris had been killed by Set or Typhon. Then and not till then could the love of Isis and his longing for her, regenerate him. By her power and grace, he was restored to life, not any longer as brute beast, but as man, redeemed from his own animal passions, a living spirit like unto the gods, assimilated to Osiris, governed no longer by lust, but by the Reason, or Logos, which Osiris symbolized. This rebirth, however, could only be achieved by lifting the Veil of Isis. By recognizing, that is, that this worldly show is only the garment of the true, the real, which lives on a different plane.

It is by the power of Isis, through her love, that the man, sunk in lust and passion, is raised to a spiritual life. But as we saw above, Isis is destroyer as well as life-giver. Her statues frequently represent her as black. The typical form is of a Virgin and Child. Often she is seen suckling the infant Horus, for she is Nurse as well as Mother of all, she nurtures and fosters that to which she has given birth. Black statues of Isis with the Child have, in not a few instances, been taken over by Catholic communities who mistook them for representations of the Virgin Mary and the Infant Jesus. It is even possible that some of the shrines of the Black Virgin in Europe have really grown up around such statues of the Black Isis.

This mistake is not as incongruous as it might seem, for Isis also was believed to be Mother of God and was worshipped as virgin, just as were all the other Moon Goddesses whom we have considered, even though she was at the same time said to be the wife of the moon god. This aspect of her relation to the god is more emphasized in Egypt than in other countries. Possibly the greater emphasis on the wife-hood of Isis is related

to the persistence of Osiris as Moon God. Usually the Moon God comes to take a subsidiary place, giving way to the worship of a goddess, fairly early in the religious evolution, as it did, for example, in Babylon where Sinn was replaced by Ishtar and her son, Tammuz. But in Egypt, Osiris, who is thought of primarily as Moon Man, having been raised from the dead by the power of Isis, becomes immortal. He remains the moon, husband of Isis, even though he is eventually made one with Ra, the Sun, while his son, Horus, who is a god from the beginning, able to raise himself from the dead by his own power, is the young moon more nearly equivalent to Tammuz.

The attainment of immortality by the Moon Man, Osiris, became a central teaching of the Egyptian religion, while in Babylon this was always a subsidiary belief. In Egypt we find both Osiris and Horus as moon deities, with Isis standing between them. In the mystery teaching of later centuries it is specifically stated that Isis was mother as well as spouse of the moon, referring in each case to Osiris. But the contradiction was never entirely resolved.

Isis as virgin, and unborn, conceived the Elder Horus and brought him forth. This conception was said to have been immaculate, and that Isis "brought forth of herself" her first born, although the myth also relates that she united with Osiris in the womb of their mother Nut. She also conceived again after Osiris was dead, by means of the image of his phallus which she had made and in this regard she is spoken of as "that Blessed and Incorruptible Nature according to which the Divine conceives itself. . ." ²⁶

Here again, then, we have the problem of Virginity in a goddess who is both wife and mother. Philo of Alexandria, who lived 30 B.C. to 45 A.D., has a teaching on this subject which is very illuminating. He says "For it is fitting God should

²⁶ Plutarch, "Isis and Osiris," translated by Mead, G. R. S., *op. cit.*, vol. I, p. 291.

converse with an undefiled, an untouched and pure nature, with her who in very truth is *the* Virgin, in fashion very different from ours. For the congress of men for the procreation of children makes virgins women. But when God begins to associate with the soul, He brings it to pass that she who was formerly woman becomes virgin again.”²⁷ According to this concept the *Hieros gamos*, the marriage with the god, creates the quality of virginity, it makes the woman “one-in-herself.” Through such an experience the woman comes into possession of her own masculine soul, which is then no longer projected entirely outside herself into a man who has for her the value of a god, with god-like authority. Thus she becomes complete, whole. We shall take up this subject in greater detail when we come to consider the modern equivalents for these mystery initiations of the ancients.

Isis, then, was Virgin, and in the period of her mourning, she was black-robed, or was herself black. Like the black Virgin of European shrines, who is so closely related to her, she was a goddess of healing. Budge records that “Isis interests herself in healing men’s bodies and to all who need her help she appears in dreams and gives relief.”²⁸ She also brewed a medicine which would raise the dead. It will be remembered that of Ishtar it was said “Where thou lookest in pity, the dead man lives again, the sick is healed.” Isis gave her medicine to Horus who not only came to life but became immortal. This medicine was called ‘moly’ and is thought to be the same as soma or hoama, the drink brewed from the moon tree, which occurs in Persian and Hindoo literature. This soma is also said to bestow immortality. It will be referred to in a later chapter.

²⁷ Mead, G. R. S., *op. cit.*, vol. I, p. 218.

²⁸ Budge, E. A. Wallis, *op. cit.*, vol. I, p. 9.

The black statues of Isis had also another meaning. Plutarch relates that "the hornéd ones of her statues are representations of her crescent, while by the black-robed ones are signified the occultations and overshadowings in which she follows the Sun [Osiris] longing after him. Accordingly they invoke Moon for affairs of love and Eudoxus says that Isis decides love-affairs." ²⁹

At the Winter Solstice the Goddess in the form of a golden cow, covered by a black robe, was carried around the shrine of the dead Osiris seven times, representing the wanderings of Isis who journeyed over the world mourning for his death and searching for the scattered parts of his body. Her dirge has been preserved to us. It was called *Maneros*, which it will be recalled was the name of the child, son of Queen Astarte, who fell out of the boat overcome by awe, when he saw Isis, in her passion of love and grief, embracing the dead Osiris. His name, *Maneros*, means "Understanding of Love" (or perhaps Love of Understanding). The Lament is as follows :

"Return, oh, return !
God Panu, return !
Those that were enemies are no more here.
Oh lovely helper, return,
That thou mayest see me, thy sister,
Who loves thee.
And com'st thou not near me ?
O beautiful youth, return, oh, return !
When I see thee not
My heart sorrows for thee,
My eyes ever seek thee,
I roam about for thee, to see thee in the form of the Nai,
To see thee, to see thee, thou beautiful lov'd one.
Let me the Radiant, see thee
God Panu, All-Glory, see thee again !
To thy beloved come, blessed Onnofris,

²⁹ Plutarch, "Isis and Osiris," translated by Mead, G. R. S., *op. cit.*, vol. I, p. 332.

Come to thy sister, come to thy wife,
God Urtuhet, oh come!
Come to thy consort!"³⁰

One part of the ritual enacted to procure the resurrection of Osiris consisted in a dramatic driving away of Typhon the enemy who had killed him. This was doubtless at first a magic proceeding intended to prevent the drought from encroaching any further on the fertile regions which bordered the Nile. The resurrection of Osiris was at that time a symbol for the annual flooding of the Nile on which the fertility of the land depended. Later the driving off of Typhon was incorporated into the initiation ceremonies recorded in *The Book of the Dead*. We do not know whether it played any part in the mystery initiations of Hellenistic times, but Plutarch mentions that in the driving off of Typhon use was made of the sistrum of Isis. The sistrum was a musical instrument made rather like a rattle. There was a hollow ball which contained four 'things,' which rattled when it was shaken. These 'things' are said to be the four elements, earth, air, fire and water, of which the universe is composed. Plutarch writes: "The sistrum also shows that existent things must be shaken up and never have cessation from impulse, but as it were be wakened up and agitated when they fall asleep and die away. For they say they turn aside and beat off Typhon with sistra — signifying that when corruption binds nature fast and brings her to a stand [then] generation frees her and raises her from death by means of motion."³¹

This seems to be exactly right from the psychological point of view. For Typhon is that desirousness which can only say "I want." Whenever anyone gets under this aspect of his own nature the flow of life is damned up and he finds only frustra-

³⁰ Emil Naumann *History of Music*, translated by Praeger, F., p. 40, Cassell and Company, London, 1882.

³¹ Plutarch, "Isis and Osiris," translated by Mead, G. R. S., *op. cit.*, vol. I, p. 344.

tion. Everything seems to become heavy or sultry. Really he is himself in a heavy, sullen mood which will not allow of any compromise. It is not by getting what one wants, however, that one can be released from such a mood, but only by seeking for the actual truth of the situation. Relatedness, the law of Eros, demands that one's own desires shall not be taken as absolute but shall be adapted to the needs and desires of the other person and to the requirements of the situation. This means that one cannot remain in a fixed or taken attitude but must be flexible. Under such circumstances a shaking up will perhaps drive off the Typhonic oppression, as Plutarch says, nature which has been bound is released by the movement which Isis can bring.

In addition to the private mystery initiations, public rituals of Isis and Osiris were celebrated. The chief of these was a festival of fertility. It occurred in the month Hathor, November, the month of the Cow Goddess. At that time "everywhere they exhibit a man-shaped image of Osiris, ithyphallic, [that is, with erect phallus], because of his generative and luxuriant nature."³² The festival culminated in a procession at the head of which was carried the huge image of the phallus which represented the lost organ of Osiris. This was preceded by a vase of water which represented the fertilizing moisture, the very power of the Moon, which is both Osiris and Isis. The bowl and the phallus are the eternal symbols of generation which recur again and again. We find them in primitive rites — the fire stick, which is called the man, and the cup in which it bores, called the woman; the fundus in the earth in the centre of the camp into which each Roman soldier threw his spear; the Chalice of the Holy Grail into which a spear, perpetually dripping blood, was thrust; the Holy Font of Baptism fertilized by plunging in the lighted candle. The list

³² Plutarch, "Isis and Osiris," translated by Mead, G. R. S., *op. cit.*, vol. I, p. 331.

ould be indefinitely prolonged, for the spiritual meaning of such symbols can never be exhausted. They recur again and again and we can only hope to understand them to the extent to which we have made their meaning our own through the spiritual experience of the regeneration or rebirth that they symbolize.

And so, year by year, the mysteries were exposed, the bowl, which is Isis, Mother, Vase of Life, and the Phallus, which is the fertilizing power of Osiris, lost and found again. As these inanimate objects were solemnly carried in procession, they silently proclaimed the eternal verities which might be read and understood by those who had eyes to see. Through the truth that was thus "shown forth" those who could understand might themselves partake in a new life which should be ever renewed like the life of the Ancient and Eternal Moon.

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CHAPTER VII

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CHAPTER VIII

PRIESTS AND PRIESTESSES OF THE MOON

THE religious practices observed in the service of the moon deity range all the way from magical customs of primitive and savage people to elaborate rituals, carried out with all the dignity and solemnity that antique civilizations could muster. Obviously these religious practices cannot all be dealt with here. We must content ourselves with considering a few of the outstanding rites which seem to have particular significance for the present investigation.

We have already spoken of the rituals which are observed in certain tribes at the first appearance of the new moon, where all the people or in some cases selected individuals, cry to the Moon Man on earth, "Your life has been renewed." Others, as the Hottentots do, go out at the new moon and at the full moon and throw clay balls into the air as rain charms.

The persons who are entrusted with these services can hardly be called priests or priestesses but in other tribes, rather more advanced, certain women are definitely set apart as priestesses of the moon. It is a significant fact that everywhere the moon is served by women, although as we shall see later, men also played a part in her service but in a very different capacity. These women have charge of the magical practices intended to foster the fertilizing power of the moon. The most important of these functions are the care of the water supply and the tending of a sacred flame, or sacred fire representing the light of the moon, which must not be allowed to die. And in addition

in many places these priestesses are charged with the duty of receiving the fertilizing energy of the deity in their own persons, as women, a function which is performed for the benefit of the whole tribe.

The making of rain and the magical control of the weather are perhaps the most important functions of the magician of primitive tribes. Briffault has brought forward evidence showing that this function is closely related to the moon and is almost invariably in the hands of women. Even where a man, the Chief, or the man magician, is officially the Rain Maker further inquiry usually reveals the fact that he holds his office by virtue of the fact that he is married to a woman who is the real medium of the magic power. I am indebted to Briffault's discussion of this subject in *The Mothers* for the following details of customs in regard to rain-making.¹

In Africa rain-making is generally the function of a sacred King, a Moon Man, but his powers are usually dependent on the help of certain women, who gather the necessary herbs or pour the water used as a charm or clean out the springs or water holes as part of the ritual. The King of Dahomey, for instance, is regarded as an incarnation of the Moon God and one of his chief functions is that of Rain Maker. He is, however, believed to be incapable of producing the rain by his own unaided efforts. He always has to work in conjunction with the priestesses of the Moon God. These women are his wives, and probably their union with him is one source of his reputed power, and, significantly enough, they are called 'The Mothers.' In certain other cases the Rain Maker only enjoys his powers so long as his wife is living. If she dies he loses his power until he marries another woman who has similar gifts. In others the magician loses his power if his wife becomes pregnant for

¹ Briffault, R., *The Mothers*, vol. III, pp. 10-18, The Macmillan Company, New York, 1927.

then she is under the taboo and cannot act as medium for the fertilizing power from the moon.

In many African tribes, however, the ritual of rain-making is carried out entirely by the women and these ceremonies must not even be seen by a male. The women taking part in the rites are usually naked. They visit the water springs and clean them out, then draw fresh water and throw it over themselves, or the water is poured out on the ground. Sometimes this ceremonial is performed by one woman or girl alone, who is for the time being considered priestess of the moon deity.

In Natal, if the local Rain Maker fails to bring the needed rain, they send for an ancient witch who is priestess of Atida, called the Mother of God, who is supposed to have special power over the rain. In many places such a priestess is sister or daughter of the chief, and is also guardian of the sacred fire.

In Peru and Chile rain-making is one of the duties of the Priestesses ; among the Abipones of Gran Chaco the duty devolves upon the oldest woman of the tribe. The Vestal priestesses of the Incas were also rain-makers. They were dedicated to Mana-Quilla, the moon deity. In addition to caring for the rain-fall, they tended as well a sacred fire. In Ancient Rome, the Vestal Virgins, guardians of the sacred fire of Vesta, were also charged with the care of the water supply. They daily visited the sacred spring, carrying water from it in jars, and each year at the Ides of May, which fell on the fifteenth of the month, the time of the full moon, they went in procession to the Tiber and performed a ceremony to regulate the water supply. This service included throwing twenty-four manikins into the Tiber. These all had their hands and feet bound and represented a human sacrifice which was formerly made to the River.

In Europe, in primitive times, rain-making was in the hands of the old order of priestesses who served the Mother Goddess.

A memory of this magical power of women survived into the middle ages in the belief that witches could raise storms and cause floods. Margaret A. Murray in her most illuminating study of witchcraft² has shown that the witches were really following ways of the old pagan religion. Their practices represent a survival or a recrudescence of moon worship and of the old fertility rites which were practiced by women in Druid days. Accusations that women had brewed destructive storms figure prominently in the witch trials of France and Germany.

Certain primitive folk customs in regard to rain-making still persist in Germany, Silesia, the Tyrol, in Hungary, Roumania, Serbia and Russia. In all of these countries when rain is badly needed an old custom is still occasionally reverted to. A naked girl is led to the spring or river and is doused or sprinkled with water, or, perhaps, all the girls of the village, naked or clad only in a skirt of leaves, go through the village singing. At each house the inhabitants sprinkle them with water as a rain charm.

In the more developed religions of antiquity where the moon had become a definite deity the fertilizing power was still symbolized by its light and the moisture it is everywhere believed to give. The moon deity is always a god of moisture. Osiris is the Nile whose periodic floodings coincide with the comings and goings of the god. The power of Isis was represented by a bowl of water carried in the procession. Ishtar rose from the waters of the Euphrates, Aphrodite from the waves. They were born of moisture. Plutarch speaks repeatedly of the moist light of the moon, and the Hindoos conceive of the rain as the fertilizing power which passes between heaven and earth.

The shrines of the Moon Mother were usually in groves, where there was a spring, often in a grotto where the water

² Murray, M. A., *Witchcraft in Western Europe*, Clarendon Press, Oxford, 1921.

trickled directly out of the rock, while ceremonies of water drawing and pouring were a constant feature of her service. At the Phallephoria, in Egypt, a vase of water was carried in the annual procession in front of the image of the phallus which represented Osiris, and similarly water jars and water pourings played a large part in the service of other moon deities whose gift of moisture was thus at once extolled and besought.

In Athens a Dew Service was held for Athena who was known as the All-Dewy-One, a title that was also applied to Ishtar. Dew maidens danced around the statue of the goddess at the dew service much as our children dance around a May-pole.

In these ways the Goddess was venerated as giver of dew and rain and at the same time the ceremony was intended to foster her moisture-giving proclivities. Ancient and primitive religious rites have usually this double intention. Water is poured out to induce the goddess to send rain, it is a sort of reminder, a powerful suggestion, having its origin in mimetic magic. And also her powers are felt to be increased by the service given, by the water poured out. The rite is thought to be especially efficacious when water is scarce and it is thus a costly sacrifice. Sometimes, indeed, in severe drought a more costly fluid still is dedicated to the Goddess. A cow is led out to the fields and there milked, the milk being poured out on the parched ground. This sacrifice is felt to be particularly pleasing to the Moon Goddess who is also the Heavenly Cow. Or blood is sprinkled on the ground, in some cases this is menstrual blood, a powerful *pharmaka* or medicine, the "blood of the woman" which is in a sense also the blood of the Moon Mother, *the Woman*.

These practices are magical, and can of course have no direct effect on the outer conditions of the weather. But we have to bear in mind that the religion of the primitives and the ancients had to do not only with objective phenomena but also

with their own unconscious psychological contents which were projected to the object. These customs, silly and superstitious as they must seem to us when viewed as a means of affecting the weather, may have a significance that is to be taken entirely seriously when looked at as having to do with the projected parts of the human psyche. Practices which cannot change the weather or cause a Goddess of the Moon to alter her mind in regard to us, may perhaps be efficacious in charming the unconscious, so that our own psychological weather, our moods, may be altered.

The fertilizing power of the moon was symbolized by its light. But this 'symbolizing' was no abstract intellectualized concept. To antique man, as to the primitives, the light of the moon *was* its fertilizing power. Moonlight falling on a woman as she slept might in very fact generate new life in her, so that she would become pregnant. And so we find that the light of the moon is, as it were, tended or encouraged by lights on earth. Torches, candles and fires are burned in honour of the moon and are used as fertilizing magic, being carried, for example, round the newly-seeded fields to aid the germination of the grain. This is still done, today, in many places in Europe and in the past was habitually done in the name of Hecate, the dark aspect of the Moon Goddess of Greece. Hecate's torches were always carried around the freshly sown fields to promote their fertility.

This idea of the fertilizing power of the moon being actually fire is a very common one. It is thought that this power can be hidden in wood or tree where it lies sleeping in latent form. Certain primitives say that the moon's rays or the moon's fertility are hidden in the wood from whence they can be drawn again by rubbing, the most primitive way of producing fire. Similarly in the Vedic Hymns of a far higher culture, Agni, the fire spirit, is regarded as being hidden in the sacred wood,

from which he is born again through rubbing the Fire Stick. Certain myths of the origin of fire coincide with this idea. In the Caroline Islands they say that fire was given to a bird to bring to earth. He flew from tree to tree and stored the slumbering force in the wood. It is also recorded, in one version of the myth, that when Prometheus brought back the fire which he had stolen from the gods, he carried it hidden in a lily stalk. The Huitoto say that fire was first obtained from the moon by a woman, and there is another primitive myth which states that an old woman made the first fire by rubbing her genitals. This old woman is probably the Moon which is often called the 'Old Woman.'

The Moon Goddess was indeed thought of as the fire or the light of the moon. This is attested by the legend of the way in which the worship of the Great Goddess, the Magna Dea, *The Goddess*, was brought to Italy. It is said that after slaying King Thoas, Orestes brought the image of the Goddess to Italy concealed in a bundle of faggots, much as the coffin, containing the body of Osiris, was concealed in the trunk of the heather tree. Thus the Goddess was, as it were, the flame latent in the bundle, waiting to be brought to life again by certain rituals. In Italy they named this Magna Dea, Diviana, which means *The Goddess*. This name is more familiar to us in its shortened form of Diana. For Diana, who is most commonly known as the Huntress, was none other than the Moon Goddess, mother of all animals. She is shown in her statues crowned with a crescent head-dress and carrying a raised torch. The Torch of Fire was very prominent in her worship. At Nemi, she was even known as Vesta. Vesta is a candle or torch, so that the bundle of faggots in which she came from Greece, was really an unlighted torch. A perpetual fire was kept burning in her temples and her chief festival was called the 'Festival of Candles' or 'of Torches.' It took place on

August the thirteenth when her groves shone with a multitude of torches. August the thirteenth or the fifteenth is still celebrated as a Festival of Candles, but, and here is a very interesting fact, the torches are no longer lighted in Rome for Diana, but for the Virgin Mary. It is the Assumption of the Blessed Virgin which is celebrated. On this day of Diana's old festival it is Mary who is carried to the heavens above, to reign there as Queen of Heaven.

The Feast of Lamps was celebrated at Sais in Egypt in honour of Isis-Net. The ceremony took place in an under-chapel beneath the temple. Lamps, symbolizing the light or life of the moon, were carried in procession around the coffin of Osiris, for it was by the power of this light that Isis could rekindle life in the dead Osiris.

Another ancient festival of candles celebrated long ago for a Moon Goddess is now repeated on the same date, February the first, for the Virgin Mary, Moon of our Church, as the Fathers call her. This is the Festival of Candlemas." It corresponds in date and customs to the Celtic Holy Day of St. Bride or St. Brigit. St. Brigit is the Christianized form of the ancient Celtic Goddess Bridgit or Brigentis, a triune moon goddess whose worship was at one time very wide spread. On February the first, as today in the Catholic Church at the Festival of Candlemas, the new fire was kindled and blessed.

Another Irish custom in regard to the tendance of fire is of interest here. A perpetual fire was kept burning at Tara, the seat of the ancient Irish kings. On midsummer eve the fire was extinguished and was rekindled the following day, the Feast of Beltane. Beltane, as we shall see when we come to consider moon-time, was originally a moon not a sun festival. Sacred fires are always extinguished on taboo days. In the Catholic Church, for instance, the light which burns before the altar is extinguished on Good Friday when the dead Christ

has left the earth and descended into Hades, and is relighted on Easter Saturday. In the Eastern or Greek church the coming of the new light is one of the most important ceremonials of the year. Pilgrims congregate in Jerusalem on Easter Saturday in order to be present at the kindling of the new fire and to take home a taper lighted from the sacred flame which is said to be kindled by the Holy Spirit. At the special morning service the Archimandrite goes apart and remains in communion with God until the new fire is kindled. This is believed to occur miraculously. It is a rebirth of the light, symbolizing the return of Christ from the Underworld, where in striking resemblance to other moon deities of an earlier time, he dwelt after his death, preaching to the souls in Hades.

In Babylon and in the Jewish law it was prescribed that there should be no fires kindled on the Sabbath, the Nefast day. This ordinance, as we have seen, was connected with the belief that the Moon Goddess was under a menstrual taboo at that time. We also saw that in primitive communities fire is protected from contact with a menstruating woman. If one should come near, the fire must be extinguished. The tribes of the Orinoco also put out their fires during an eclipse of the moon, which is to them an inauspicious day.

The sacred fire was conceived of quite definitely as the spark or power of fertility. In the North of England, for instance, even up to the sixteenth century, Candlemas was called 'The Wives' Feast Day' because it was regarded as a fertility festival. An interesting custom which survived in Scotland till as late as the end of the seventeenth century, bears witness to this fact. On Candlemas Eve a sheaf of oats was dressed in women's clothing. This 'woman' was laid in what was called 'Brigid's bed,' and a wooden club was placed beside her. The women of the village sat up and kept a torch burning in the room all

night long.³ This drama was clearly a fertility rite. The Three Brigid's were the three phases of the moon, and on the festival night the moon's light, its fertilizing power, symbolized by the torch light, was kept burning beside the corn woman in her union with the wooden pole, which is a phallic symbol. The custom seems to say that the corn woman could not give rise to a new harvest unless she were energized by a sacred marriage blessed by the fertilizing power of the moon.

A perpetual sacred fire was kept burning in the temple of the Moon Goddess in many places. This fire was guarded and tended by a group of priestesses dedicated to its service. Priestesses who guard a sacred fire are usually called Vestal Priestesses after the Vestal Virgins who tended the perpetual fire in the temple of the Goddess Vesta in Rome. Vesta means a candle and a sacred fire was her visible emblem. The light or fire of the moon is its fertility so that the Vestal Virgins were women who were dedicated to the worship and service of a goddess of fertility. They did not marry except under certain ritual conditions and were considered virgins. In the early days this did not mean, however, that they were celibate, they were in fact often sacred harlots, but in later days chastity, probably, came to be one of the requirements of their office.

The Moon Goddesses of the East, and among the Celts, as well as in Rome, were all served by priestesses who tended a sacred and perpetual fire, emblematic of the light of the moon, and who were in this sense Vestal Virgins. In certain cases these priestesses were considered to be 'wives' of the king, although they were still called virgin, and not infrequently the king owed his pre-eminence to the fact that he was so 'married' to a Vestal Priestess. This was the case in Rome, for instance,

³ Banes, T, "Candlemas," Hastings' *Encyclopædia of Religion and Ethics*, vol. III, p. 192, Charles Scribner's Sons, New York, and T. & T. Clark, Edinburgh, 1910.

where the Vestals were looked on as the wives of the king, and, indeed, many of the early kings were sons of Vestal Virgins. Frazer notes that at her consecration each Vestal Virgin received the name of Amata, or Beloved, which was the title of the wife of the legendary King Latinus.⁴ In many places these priestesses were sacred harlots, who gave themselves to strangers and to the male worshippers of the Goddess. The term virgin was thus clearly used in its original sense of unmarried. For these women were pledged to the service of the Goddess, their sex, their attraction, their love, were not to be used for their own satisfaction or for the ordinary purposes of human life. They could not unite themselves to a husband, for their woman's nature was dedicated to a higher purpose, that of bringing the fertilizing power of the Goddess into effective contact with the lives of human beings.

Closely associated with the symbol of the perpetual fire, maintained in the temples of the Moon Goddess, to embody or represent her power of perpetual fertility, are to be found certain explicitly phallic objects which were worshipped side by side with the Goddess herself. In Rome, for instance, in the temple of the Goddess Vesta, a god, Pales, or Pallas, was also worshipped. Pallas was represented by a phallic image and seems to have been identical with Priapus. These two together formed the deity Pabulum which is *Food*.⁵ The union of the Moon Goddess and the phallic image recalls the Scottish Candlemas custom where, in the light of a torch, a corn woman is put to bed with a wooden pole. This ritual performed on February the first, shortly before the fields are sown, was intended to secure a good supply of food, just as Vesta and Pallas together made Pabulum.

⁴ Frazer, J. G., "The Magic Art and the Evolution of Kings," vol. II, p. 197, *The Golden Bough*, Part I, The Macmillan Company, New York, 1917.

⁵ Briffault, R., *The Mothers*, vol. III, p. 18, The Macmillan Company, New York, and George Allen and Unwin, Ltd, London, 1927

The phallic god, Pallas, was not considered to be a rival deity of fertility, he was rather the associate of the Goddess. Each carried the symbol of fertility, but only when they were united in their functions was the 'mystery' fulfilled. A similar connection existed in the case of other Moon Goddesses. For instance, the lover of Selene was Pan, and there has recently been discovered at the Acropolis, a tunnel leading from the temple of Aphrodite down to the temple of Eros which is below it. It is believed that at night a maiden descended by this tunnel carrying sacred objects. The visit doubtless represented a sacred union or marriage between Eros and Aphrodite.

Now these three gods, Priapus, Pan and Eros, are all phallic or erotic gods. They do not carry the same significance as Tammuz, Adonis and Attis, who are vegetation gods. They symbolize not the fecundity of the earth but the male essence, the masculine principle. Hence, when they are worshipped in company with the Moon Goddesses, their rites do not signify the fertilizing power of the moon married to the fertility of earth, but rather the union of the masculine power or principle with the feminine power.

This same idea that the divine power is manifested through the union of male and female is expressed in a symbol which is sometimes found representing the Goddess Cybele, who was one form of the Magna Dea. She is represented as a lunar crescent in perpetual union with the Sun. A similar symbol is found in Celebes in modern times. There an ithyphallic⁶ god is worshipped as the supreme deity. He, like Pallas in the temple of Vesta, is served by priestesses. His supreme revelation is in the form of a symbol of the lingam and yoni (male and female genitalia) in contact. His chief festival is held at the first full moon after Ramadan. His connection with moon worship is established by this date. Ramadan is the fast of

⁶ Ithyphallic is a Greek word meaning "with erect penis."

lamentation for Tammuz, the fertility of the earth, who was son of the Moon Goddess Ishtar and who died and went to the Underworld. The festival of the phallic god of Celebes proclaims that God is manifested anew at the first full moon, in the *union* of the male and female power. God is not here represented as existing either in the erect phallus, or in the all-embracing woman, but he shines out, comes into manifest being, in the *moment* of union, in the act through which tension is released and energy put forth.

To symbolize this truth of God as manifest, potent, in the union of male and female, the union, that is, of masculine and feminine principles, women, at their initiation into the mysteries of the Great Goddess, sacrificed their virginity in the temple, by entering into a *hieros gamos*, or sacred marriage, which was consummated sometimes with the priest, as representative of the phallic power of the god, sometimes with the phallic image itself and sometimes with any stranger who might be spending the night in the temple precincts.

In this transition of the partner to the *hieros gamos* we see clearly the attempt to make of the act an impersonal ritual. At first it was the priest, who was not considered to be a man like other men, but was believed to be an incarnation of the god, he was recognized as existing only in his office. In other cases the image of the phallus of the god was used. This rite was entirely without personal connotation. When the 'stranger' enacted the part of the priest or the god, too, the impersonality of the situation was evident. The rite was performed by two people who had never seen each other before and would in all probability never see each other again. Indeed the regulations prescribed that the stranger should depart before daylight. In this way the non-personal, or divine aspect of the rite was brought forcibly before the participants.

It seems to have been a quite general custom for the Moon Goddess to be served by Virgin Priestesses, who were *hierodoules*, or sacred prostitutes. The sacred prostitutes of Ishtar, for instance, were called Joy-maidens, and the term *Ishtaritu*, used to describe them, is the equivalent of the Greek *hierodoule* meaning sacred prostitute. In some places these priestesses had sexual congress only with the man who impersonated the Moon God. The Vestal Virgins, it will be recalled, were considered to be wives of the King. This was also the case in certain more primitive communities in Africa. But more often the sacred marriage could take place with any male worshipper or initiate who sought for union with the Goddess. A sacred marriage of this kind probably formed part of the initiation of men to the mysteries of the Goddess.

The priestesses were usually dedicated to the service of the Goddess for life. They remained in the sanctuary and performed the sexual rites, as they were prescribed, in addition to their other functions of tending the sacred flame and performing the water rites. They did not enter into secular marriages. They were virgins. But in addition to these sacred harlots other women, who were not pledged to a religious life, were required to prostitute themselves once in their lifetime in the temple. Frazer speaking of those rites says: "It appears that in Cyprus before marriage all women were formerly obliged by custom to prostitute themselves to strangers at the sanctuary of the goddess, whether she went by the name of Aphrodite, Astarte or what not. Similar customs prevailed in many parts of Western Asia. Whatever its motive, the practice was clearly regarded, not as an orgy of lust, but as a solemn religious duty performed in the service of that Great Mother Goddess of Western Asia, whose name varied, while her type remained constant, from place to place. Thus at Babylon every woman,

whether rich or poor, had once in her life to submit to the embraces of a stranger at the temple of Mylitta, that is, of Ishtar or Astarte, and to dedicate to the goddess the wages earned by this sanctified harlotry. The sacred precinct was crowded with women waiting to observe the custom. Some of them had to wait there for years.”⁷ Dr. Frazer cites instance after instance of this practice.

In his *History* Herodotus writes : “The worst Babylonian custom is that which compels every woman of the land once in her life to sit in the temple of love and have intercourse with some stranger . . . the men pass and make their choice. It matters not what be the sum of money ; the woman will never refuse, for that were a sin, the money being by this act made sacred. After their intercourse she has made herself holy in the sight of the goddess and goes away to her home ; and thereafter there is no bribe however great that will get her. So then the women that are tall and fair are soon free to depart, but the uncomely have long to wait because they cannot fulfil the law ; for some of them remain for three years or four. There is a custom like to this in some parts of Cyprus.”

The custom of religious prostitution was practised particularly by the royal women of Greece and Asia Minor. In many instances the king was regarded as an incarnation of the God, and his sisters and daughters, becoming priestesses and mating with him, thus relived with him the myth of the union of Aphrodite and Adonis. For the mating of the God and Goddess was “deemed essential to the propagation of animals and plants, each in their several kind ; and further, that the fabulous union of the divine pair was simulated and as it were, multiplied on earth by the real, though temporary, union of the human sexes at the sanctuary of the goddess for the sake

⁷ Frazer, J. G., “Adonis, Attis and Osiris,” vol. I, p. 36, *The Golden Bough*, Part IV, The Macmillan Company, 1919.

of thereby ensuring the fruitfulness of the ground and the increase of man and beast." ⁸ In Babylon also the daughters of noble families prostituted themselves in the temple of Anahita, the Mazdian Moon Goddess, dedicating, as it were, the first fruits of their woman-hood to her.

In later times in Greece, when the social feeling against promiscuous sexual relations, at least for women, was more developed, women who went to the temple of the Goddess to perform the ancient ceremony, were allowed to sacrifice their hair instead of their virginity as a sort of symbolic surrender of their woman-hood to the Goddess. But on the occasion of the ceremonial they still spent the night in the temple, a vivid reminder of the origin of the ritual.

In the worship of Cybele, whose symbol of the crescent moon was often shown in perpetual union with the sun, the initiate recited the following confession which is recorded by Clement of Alexandria.

"I have eaten from the timbrel,
I have drunk from the cymbal,
I have borne the sacred vessel,
I have entered into the bridal 'chamber."

The first two lines obviously refer to a communion meal. That which was eaten was in all probability a cake of barley meal or of some other grain. This symbolized the body of the god, son of the Mother ; the drink was probably either of wine or of blood, or of wine as the symbol of blood. The Moon God was believed to have taught the knowledge of the vine as well as how to grow grain. He *was* the fruit of the corn and in some cases was also considered to be himself the fruit of the vine, his blood being the wine. Or perhaps the drink may be considered to be the Soma drink, wine of the gods, which was brewed from the moon tree and whose earthly counterpart was

⁸ Frazer, J. G., "Adonis, Attis and Osiris," vol. I, p. 39, *The Golden Bough*, Part IV, The Macmillan Company, 1919.

an intoxicating drink variously called 'soma,' 'hoama,' or 'moly.' The third line "I have borne the sacred vessel" refers to the carrying of the *kernos* which was a vase or bowl divided into many separate compartments, intended to contain different fruits and grains. In the centre was a candle or torch representing the light of fertility whose power caused the fruits of the earth to grow. The initiate carried the sacred vessel, thus enacting the part of priest or priestess. The vase or vessel represented the womb of the Great Mother, giver of all life and increase, and was frequently used as a symbol or emblem of the goddess herself. The Virgin Mary for instance is called the Holy Vase, recipient of the fertilizing power of the Holy Spirit, from which Christ was born. Isis was symbolized by the Vase of Water, where the water was the fertilizing power of Osiris caught and contained in the Vase of Isis, by which it was brought into manifestation in material form, namely, the whole of nature.

In this confession the initiate declares "I have borne the sacred vessel, I have become the recipient of the creative power of god." And the confession ends with the statement "I have entered into the bridal chamber."

This was evidently a deeply significant experience. The concreteness with which it was enacted may repel us with our conscious morality and our rationalistic attitude but we cannot fail to appreciate the sincerity of those who took part in the ceremonial. To them it was in very truth a *hieros gamos*, a sacred marriage. In it they dedicated their most precious function, their reproductive power, to the Goddess and avowed that for them spiritual fulfilment, attained through union with the godhead, was more important than biological satisfaction or ordinary human love.

It may seem strange at first sight that women should be required to sacrifice or give up their virginity to the Goddess of

Love. It might be expected that she would bestow upon her worshippers gifts enhancing their attraction for men instead of demanding the sacrifice of their feminine function in her service. Frazer raises this problem and in answer to it he says : "The gods stood as much in need of their worshippers as the worshippers in need of them." ⁹ We shall take up this question again when we come to the interpretation of this whole subject, but it may be pointed out here that the mystics of many faiths have expressed this identical doctrine. Meister Eckhart says : "God is being born within the soul the whole time without ceasing . . . God is at rest and the soul reposes in him. To deprive God of resting in the soul would be to deprive him of his deity." ¹⁰

In the light of this saying it becomes clear that the Goddess is the all-powerful deity of fertility because she represents that creative power which resides in all female things, woman, animal and plant. Her power is renewed by the service rendered her in the *hieros gamos*. As women sacrifice or give up the personal use and control of their feminine power to her, her divine power is enhanced, it shines forth anew. These things are not easy to express in words, they are more feelings than concepts, nor can they be grasped rationally, but we can perhaps intuitively sense something of this kind as being the essence or significance of the experience which lay behind the confession "I have borne the sacred vessel. I have entered into the bridal chamber." Nevertheless the *relation* which the ancients sought to establish between men and the gods they themselves called 'The Mysteries.' The experience *is* a mystery which can be understood only when it is recognized that 'the gods' are not beings external to man but are rather psychological forces or

⁹ Frazer, J. G., "The Magic Art and the Evolution of Kings," vol. I, p. 31, *The Golden Bough*, Part I, The Macmillan Company, 1917.

¹⁰ Pfeiffer, Franz, *Meister Eckhart*, p. 119 (English translation by C. deB. Evans), Watkins, London, 1924.

principles which have been projected and personified in 'the gods.' They overshadow man, but their roots are buried in the hidden depths of the human psyche.

In the Mysteries, the chief priestess who impersonated the Moon Goddess herself, was 'married,' once a year, to a man impersonating the male principle, the Priapic God. While the Mystery was enacted in the holy place, the worshippers kept vigil in the temple. At the consummation of the rite attendant priestesses came forth from the sacred shrine bearing the New Sacred Fire which had just been born through the renewal of the power of the Goddess, and from the new fire the household fires of all the worshippers were relighted. This rite recalls the similar ceremony performed to this day on Easter Saturday in Jerusalem.

The priestesses of the Moon Goddess in addition to performing those offices which represented the Goddess in her fertilizing and life-giving activities, had also to impersonate her in her dark and destructive aspect. The Vestal Virgins, it will be recalled, threw twenty-four manikins into the Tiber each year, and infant sacrifices were regularly performed in honour of, certainly, some forms of the goddess. It is recorded, for instance, that around the Sacred Stone which represented the Goddess Astarte, hundreds of skeletons of human infants have been found. She was the goddess of untrameled sexual love and first-born children and animals were sacrificed to her.

The chief priestess of the Celtic Moon Goddess was required to act as executioner whenever a human sacrifice was made. She had to kill the victim with her own hands. After a battle, for instance, the prisoners were so sacrificed, their heads being cut off, while they were held over a silver cauldron in which the blood was caught. One of these cauldrons was discovered in Jutland and is now in the Museum at Copenhagen. It is em-

bossed with figures which not only show scenes of battle but also depict the Moon Goddess and the sacrificial ceremonial.

The silver vessel was called the 'Cauldron of Regeneration.' It is the cauldron of the Moon Goddess who was the giver of fertility and of love. The blood poured into it must have formed a regenerating drink, or possibly bath. It is also recorded that the cauldron must be boiled until it yielded "three drops of the grace of inspiration," so that it is also the cauldron of inspiration, giving a drink like the soma of which we shall speak later. MacCulloch informs us that this Celtic cauldron is probably the forerunner of the Holy Grail of the Arthurian Legends. He says: "Thus in the Grail there was a fusion of the magic cauldron of Celtic paganism and the sacred chalice of Christianity, with the products made mystic and glorious in the most wonderful manner."¹¹

The Grail is a mysterious symbol. It is sometimes spoken of as a Chalice in which a spear, perpetually dripping blood, is thrust; and sometimes as a stone: or again as a food-bearing dish. It is always associated with a king who is either dead or mortally ill. This king is called 'the Fisher.' His country, like himself, is sick, dried up, barren. It is called the 'Waste-lands.' In this old Celtic legend we have elements that correspond to important details in the myths of other moon deities. The lands are waste because the Moon God has gone to the underworld and the moisture that he alone can bring is withdrawn. The chalice containing blood is the sacrificial cauldron of the Celtic Moon Goddess. To drink from that vessel bestows regeneration, renewal, perhaps immortality. As stone the Grail is obviously a symbol for the Moon Mother herself,

¹¹ MacCulloch, J. H., *The Religion of the Ancient Celts*, p. 383, T. & T. Clark, Edinburgh, 1911. See also MacCulloch, J. H., "The Abode of the Blest," *Hastings' Encyclopædia of Religion and Ethics*, vol. II, p. 694, Charles Scribners' Sons, New York, and T. & T. Clark, Edinburgh, 1909.

who as we shall see in the next chapter, was worshipped as a Stone or Cone in many ancient religions. As food-bearing dish, the Grail is the symbol of the Goddess of Agriculture and of Plenty. The Fisher King who is ill, recalls Maneros, the child who fell overboard when he saw the emotion of Isis over the dead Osiris. His death or illness was due to his having seen her love and his human inability to stand "the awe of her." He was also called the 'Fisher' and because his mother had interfered when Isis was attempting to procure immortality for him by burning up his mortal parts, he suffered death, or in the Celtic version, perpetual sickness, being neither dead nor alive but suspended in a half state between life and death, until the mystery of the Grail should be revealed to a mortal man who has achieved that illumination through his courage and endurance. Then the Fisher King will be restored to life and the Wastelands will become fertile once more.

Such is the legend of the Grail and, as Jessie Weston points out, it is clearly the story of an initiation.¹² The ordeal through which the human being has to pass has to do with the power to stand the "awe" of the Goddess in her love and grief over the dead god who is restored to her. The ordeal consists in fact of an experience of the emotional intensity of the Goddess. The blessings gained by successfully passing through the ordeal affect not only the postulant, but the whole world also. The power of the symbols, that is, the power of the Goddess, is re-created or renewed, for the wastelands become fertile once more.

Other examples of the Cauldron of Regeneration are to be found in the cauldron of the Alchemists ; and the cauldron of the Chinese and Hindoo philosophies. In each of these instances the cauldron is believed to have power to change the

¹² Weston, Jessie L., *The Quest of the Holy Grail*, G Bell & Sons, Ltd., London, 1913.

material into the spiritual, the mortal into the immortal. The cauldron brewed the drink of immortality and of spiritual regeneration. It also brewed the drink of inspiration. Just as the soma which came from the moon tree, was a brewed drink giving immortality and inspiration. The cauldron, however, could be used to brew 'medicine,' magic, powerful stuff, which was not beneficial but harmful. The witches of the Middle Ages and of folk-lore were constantly occupied in brewing a decoction of herbs in their cauldron murmuring magic runes the while. The philters obtained might be love potions or they might be fertility medicine to be cast on the fields to secure a good harvest, or perhaps be thrown into the air to 'brew' a destructive storm. Or they might be deadly poisons intended to produce illness or fits or even death. One reason of the extraordinary persistence of the witch cults in the middle ages, a persistence which survived wholesale massacre, burnings and torturings, was doubtless that the women who took part in the witch practices really believed that the fertility of the countryside depended on their activities. Their religion had an extraordinary hold upon them. Its symbols must have sprung from a very deep level of the unconscious, for, as the records of the witch trials bear witness, they inspired hundreds of simple country women to face a horrible death without flinching.¹³

The sexual rites of the witches carried the significance of a union with the divine power as well as being a magic rite to secure fertility. But as the religion had already been superseded by Christianity its symbols had dropped into the unconscious and appeared from there in negative form. The phallic god in the witch cults was no Bright Son of the Moon Mother, but was the Son of Darkness, the Devil. His rites, however, were still carried out at the new and full moon. The witch rites also included a *hieros gamos*, a sexual union either

¹³ See Murray, M. A., *Witchcraft in Western Europe*, Clarendon Press, Oxford, 1921.

with a man who impersonated the devil, or more often with the image of a phallus. These rites correspond to those practiced in the ancient mysteries of the Moon Goddess.

The Moon Goddess was attended primarily by priestesses, who were sacred prostitutes, pledged to a perpetual service of the Goddess, having dedicated their human love and feminine attractions to her forever. The ordinary woman worshipper, in contrast to this, sacrificed herself once in the temple and then, having performed the service that was required of her, was free to go her way and enter into a secular relation as wife and mother.

Thus the priestess had functions to perform which were different from the acts of worship of the women worshippers. The Moon Goddess also had priests attached to her temple. Like the priestesses they took upon themselves vows which were not required of the ordinary man, nor even of the initiate who was not a priest. The ordinary man resorted to the temple of the Goddess to take part in the *hieros gamos*, perhaps once in his life, at his initiation, or perhaps more than once. It was a sacrament of union with the divine feminine nature and was also a ritual for the renewal of his powers of fertility. But the priests, who were vowed to the service of the Goddess for life, had a characteristic which seems very strange in the devotees of a goddess of fertility and in a temple where the phallic emblem is so directly venerated. These priests were eunuchs, or they were treated in some way as women, for instance, they wore long hair or feminine clothes.

In certain primitive tribes the priests of the Moon wear feminine garb. Adolph Bastian¹⁴ gives the following interesting reason for this. He said that the men prayed to the active or masculine powers of nature, while the women invoked the feminine power, but that certain priests served both. These

¹⁴ Bastian, Adolph, *Der Mensch in der Geschichte*, Berlin, 1912.

priests having learned "the idea of sex change from the moon" wore masculine garb when serving the male powers, and feminine dress when serving the female powers.

Phrygian Cybele is the outstanding example of the ancient Moon Goddesses who were served by eunuch priests. The emasculated men who were dedicated to her worship were considered to be incarnations of her son Attis. Attis was himself also a Moon God, wearing the crescent as a crown and he was, in typical fashion, Son and Lover of his Mother, the Moon Goddess Cybele.

The myth of Attis relates that he was about to wed the king's daughter when his mother, or his grandmother, the divine hermaphrodite, who was in love with him, struck him mad. (It will be remembered that the Moon Goddess is frequently worshipped as both male and female, hermaphrodite.) Attis in his madness, or ecstasy, castrated himself before the Great Goddess. Annually in a worship dating from 900 B.C., on March the twenty-fourth Cybele's grief for her son is celebrated. The lamentation for Attis resembles the grief of Ishtar for Tammuz and of Aphrodite for Adonis, of which mention has already been made. But in the worship of Cybele the element which was given greatest prominence was the dedication of the male worshippers who felt themselves to become identified with Attis, the dead son or lover of the Great Mother. The third day of the festival was called the *Dies Sanguinis*. In it the emotional expression of grief for Attis reached its height. Singing and wailing intermingled and the emotional abandon rose to orgiastic heights. Then in a religious frenzy young men began to wound themselves with knives, some even performed the final sacrifice, castrating themselves before the image of the Goddess and throwing the bloody parts upon her statue. Others ran bleeding through the streets and flung the severed organs into some house which they passed. This

household was then obliged to supply the young man, now become a eunuch priest, with women's clothes. These emasculated priests were called *Galloi*. The term has become fairly general and is used for the eunuch priests of other Moon Goddesses as well as Cybele. The *Galloi* after their castration wore long hair and dressed in female clothing.

A similar ceremony of castration took place in honour of Syrian Astarte of Hierapolis, of Ephesian Artemis, of Atargatis, of Ashtoreth or Ishtar, of Hecate at Laguire, and also of Diana whose statue was often represented with a necklace of testicles ; sometimes the bloody organs of emasculated priests were hung about her neck. These goddesses were all served by eunuch or emasculated priests.

Other rites which were performed by men in service of the Moon Goddess included circumcision, a symbolic castration, and flagellation. This last rite was apparently never practised by women but in certain communities many boys submitted voluntarily to whipping in honour of the Goddess. The castigation was often so severe as to endanger the lives of the devotees.

Circumcision and flagellation are symbolic of a kind of mitigated castration. They are perhaps equivalent to the mitigated sacrifice of the women, the loss of whose hair was permitted instead of the sacrifice of their virginity, at the time of the dedication in the temple.

These are the sacrifices which the Moon Goddess demands, not, it is true, from every man, but from a few selected or representative men. To them she appears in her dark and terrible form, demanding mutilation or even death, for human sacrifice as we have already seen was included in her worship.

In these bloody rites the dark or under side of the great Goddess is clearly seen. She is in very truth the Destroyer. But strangely enough her destructive powers seem to be directed

less against women than against men. The chosen man must sacrifice his virility completely and once for all, in a mad ecstasy where pain and emotion were inextricably mingled. The woman, on the other hand, must present the first fruits of her woman-hood. It was a sacrifice of a very different nature. For as the primitives say "The Moon is destructive to men but she is of one nature with women and is their patron and protector."

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CHAPTER IX

EMBLEMS OF THE MOON

THE last three chapters have dealt with relatively organized religions about which we have considerable data, often of a detailed character. There remain for consideration certain rather fragmentary evidences of the nature of the moon deities which we cannot ignore. These things have come to us from a more remote past and for this very reason they often appear in a more naïve form. For they have been less worked over, less conventionalized by more civilized and more self-conscious men and consequently they sometimes have a greater resemblance to the images which we find in the unconscious of modern people, than the more elaborated symbols of the antique religions we have just been considering. Symbols and forms such as these we are about to describe often appear in the dreams of today and their interpretation may be very difficult if we are not familiar with the ancient forms in which antique man attempted to express his ideas of the divine, while an understanding of the ancient symbols may throw light on the meaning of dreams which would otherwise escape us.

The urge to represent his gods in some concrete form has always been a powerful motive with man from the very earliest days. When we consider the amount of work necessary, with the tools at his disposal, to engrave or carve the pictures on stone and the stone images which are still in existence today, we marvel at the intensity of the emotion which could have motivated such a concentrated effort. The gods must have indeed been forces of the greatest moment to antique man and to the

primitives of a later date, to have inspired the undertaking whose results are still extant.

The earliest representation of the Moon Mother, and perhaps the most universal, was a cone or pillar of stone. (Figure 9.) This stone was peculiarly sacred. Sometimes it was of meteoric origin, a fabulous thing which fell upon the earth out of the sky. The miraculous origin of these stones must have greatly increased the awe and veneration with which they were regarded. In other cases the stone was not left in its natural form but was worked. In Melanesia, for instance, a crescent-shaped stone is worshipped as one aspect of the moon. It is usually to be found in company with a circular stone representing the full moon.¹

The colour of the stones varied, too, sometimes they were white, sometimes black, corresponding to the bright and dark aspects of the lunar deity of which mention has already been made. At Paphos in Cyprus, the Baaeth or Astarte was represented by a white cone or pyramid. A similar cone represented Astarte at Byblus and Artemis at Perga in Pamphylia, while a black meteoric stone was worshipped as Cybele at Pessinus in Galatia. Cones of sandstone came to light at the shrine of 'The Mistress of Turquoise' among the precipices of Mount Sinai, which suggests that the Great Moon Goddess was worshipped on this Mountain of the Moon in the form of a cone before Moses received the Tables of the Law there.

In Chaldea the Great Goddess, Magna Dea, was worshipped in the form of a sacred black stone which is believed to be the very stone still venerated at Mecca. Al-Kindy tells us in his *The Apology*, that Al-Uzza, one aspect of the three-fold Great Goddess of Arabia, who was the Moon, was enshrined in the Ka'aba at Mecca, where she was served by ancient priestesses.

¹ Briffault, R., *The Mothers*, vol. II, p. 681, The Macmillan Company, and George Allen and Unwin, Ltd., 1927.

She was the special deity and protector of women. Today the Ka'aba still survives and is the most holy place of Islam. Burton remarks that the black stone in the Ka'aba is undoubtedly the same black stone, which formerly was the Goddess and than which there is no more sacred object in all Islam.²

On this black stone is a mark called 'the Impression of Aphrodite.' The Greek form of the name has for some reason come to be associated with this mark of the Great Mother. The mark is an oval depression, signifying the 'yoni'³ or female genitalia. It might perhaps better have been called 'the Impression of Artemis' for the name Artemis is of more general application than Aphrodite. But however that may be, the mark is the sign of feminine instinct. It is the mark of the goddess of 'Untrameled Sexual Love.' This mark clearly indicates that the Black Stone at Mecca belonged originally to the Great Mother.

The stone is covered with a black stuff pall called 'the shirt of the Ka'aba,' and it is served by men who have replaced the 'ancient priestesses.' These male servitors are called Beni Shaybah which means 'the Sons of the Old Woman.' The Old Woman is a very general title for the moon, so that the men who now serve the 'Black Stone' are the linear descendants of the Old Women who performed the same duties in ancient times.

The stone which is the representative of the Moon Mother does not always appear in exactly the same form. Sometimes it is a mere rounded mound, resembling the 'Omphalos' which is probably the earliest representation of the earth mother, but more often it is elongated, forming a cone or pillar, while in many cases it is worked or carved. A few of the characteristic forms of the sacred stone of the Moon Mother are collected in

² Burton, R. F., *Personal Narrative of a Pilgrimage to Al-Madinah and Meccah*, vol. II, p. 161, London, 1855-6.

³ O'Neill, J., *The Night of the Gods*, vol. I, p. 117, Bernard Quaritch, London, 1893

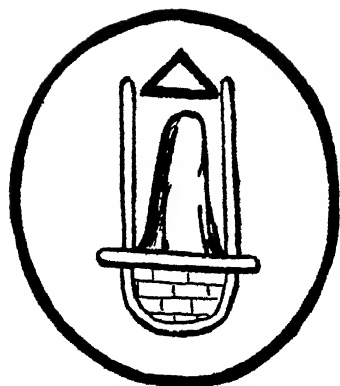


Fig. 9

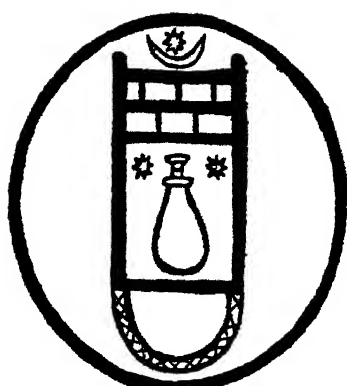


Fig. 10



Fig. 11



Fig. 12

Fig. 9. The Sacred Stone of the Moon Goddess, enshrined in her temple. The image is shown as a simple cone or *omphalos*. [From *Religions de l'Antiquité*, Georg Frederic Creuzer, 1825.]

Fig. 10. The Sacred Stone of the Moon Goddess. The simple stone has an added part like a head. [From *Religions de l'Antiquité*, Georg Frederic Creuzer, 1825.]

Fig. 11. The Sacred Stone of the Moon Goddess. [From *Sur la Culte de Venus*, Felix Lajard, 1837.]

Fig. 12. The Gateway of the Shrine of Venus at Paphos. "Arms" are now added to the stone figure. [From *Religions de l'Antiquité*, Georg Frederic Creuzer, 1825.]

figures 9, 10, 11, 12, and 13a. Most of these come from coins on which the 'Shrine of Aphrodite' is depicted. The stones vary from a simple cone to a form which roughly resembles a human figure, while some of them, especially the one in figure 13a are not unlike the emblem of Isis, which Budge considers represents the womb with its ovaries and tubes. (Figure 13b.)

Goblet D'Alviella in his *Migration of Symbols*, has arranged pictures of these stones in a series culminating in the statue of Artemis which in her characteristic, hieratic attitude completes the series without departing from the general form. He suggests that the form of the statue has grown out of the stone, as it were. (Figure 14.) The stone was the original representation of the Moon Goddess which gradually took on human characteristics. This transition can be readily appreciated by comparing the stones in the accompanying figures with the very archaic statue of Artemis in figure 5a and the much later statues reproduced in figure 7.

Such a comparison makes it clear that these columns are not phallic, as has often been supposed. They have an entirely different history from the 'Herms' with which they are sometimes confused. The Herms, which are always pillar-like in form, represent gods or great men. It was customary in later years in Greece to set up a Herm as a commemoration of any great man when he died. The pillar was usually marked with a phallic symbol, an arrow or acute angled triangle, such as is commonly found on other phallic pillars. This represented the masculine efficiency or potency of the great man who had passed away. It corresponds to the feminine symbol often found on the sacred stones of the Moon Mother. For the so-called 'Impression of Aphrodite' already mentioned in connection with the Black Stone of the Ka'aba at Mecca, is to be found on many of the sacred stones of the Moon Goddesses. This mark is generally a small cup-like depression, or it is a blunt

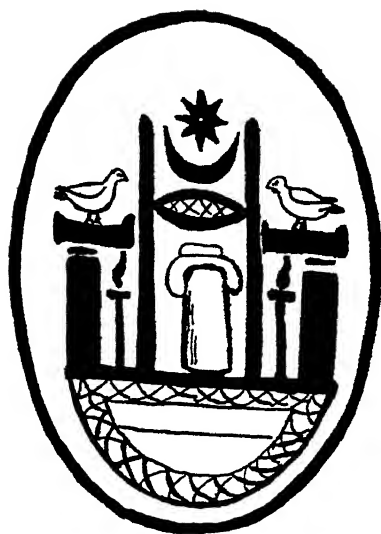


Fig. 13a

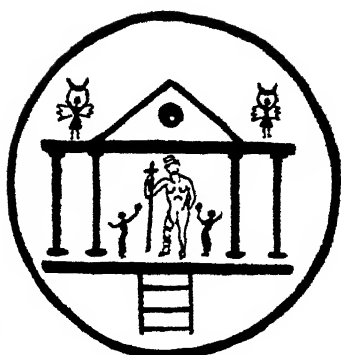


Fig. 14



Fig. 13b

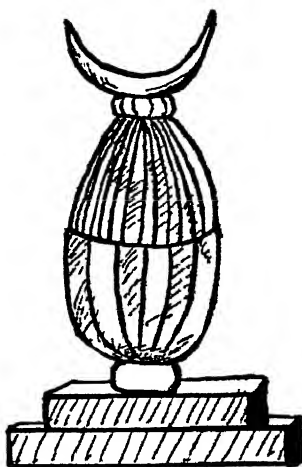


Fig. 15

Fig. 13a. The Gateway of the Shrine of Venus at Paphos. Here the stone resembles the Emblem of Isis which represents the female genitalia, symbol of womanhood. [From *Symbolical Language of Ancient Art and Religion*, R. Payne Knight, 1892.]

Fig. 13b. Emblem of Isis.

Fig. 14. Here the goddess herself replaces the stone image which formerly represented her. [From *Sur la Culte de Venus*, Felix Lajard, 1837.]

Fig. 15. Deus Lunus. [From *A New System or Analysis of Ancient Mythology*, Jacob Bryant, 1774.]

triangle, or is formed like a shell, and signifies the female genitals or *yoni*. It is a symbol of the generative power of woman which functions by means of her sexual attraction for men. It has a slightly different connotation from the cup, the chalice, and the grail, which are womb symbols and represent the maternal qualities of woman rather than her sexual attraction, but the two ideas are not far apart and often merge into each other. Thus in these stone figures it is evident that an attempt was made to represent woman, her form, her sexuality, her feminine essence.

In addition to the cone or pillar of stone, a wooden pillar or a tree is frequently found as an emblem of the moon. The sacred Moon Tree is of very ancient date, and appears over and over again in religious art. It is especially frequent in Assyrian pictures. In figures 16-20 are reproductions of the Chaldean Sacred Tree of Mesopotamia, with the Crescent Moon at its apex, and other forms in which the tree motive is represented. In figure 21 is shown a Phœnician Moon Tree surmounted by the crescent, with its guardian animals. Figures 22 and 23 show a conventionalized tree guarded by animals. Figure 24 is a very beautiful picture of the sacred moon tree, which is covered with fruits. Two animals, a winged lion and a unicorn, attend the tree, one is going and one coming, they doubtless, with the tree itself, indicate the three aspects of the moon, *Sinn Triune*. The human figure which stands by, knife in hand, may be *Sinn* himself, or it may be the hero who fights the devouring monsters.

Sometimes the sacred Moon Tree is pictured as an actual tree, or plant, with the crescent moon or the Moon God in its branches. (Compare figure 2 with figure 16.) At other times it is conventionalized in some measure. It may even appear as a mere truncated pole, occasionally it is so changed and simplified that it resembles the stone pillars which have already been

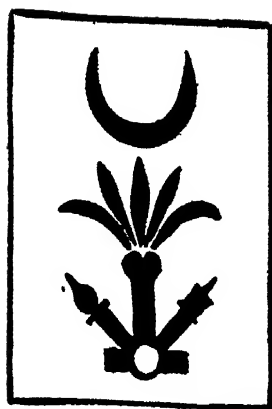


Fig. 16



Fig. 17

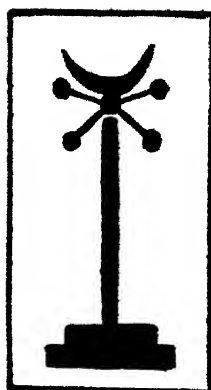


Fig. 18

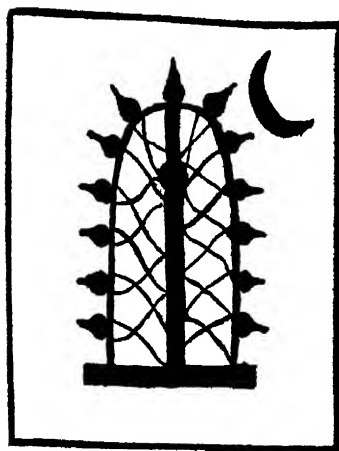


Fig. 19



Fig. 20

Fig. 16. The Sacred Moon Tree of Babylon. This form resembles a lotus. The lower branches bear torches, symbolizing the light of the moon.

Fig. 17. The Sacred Moon Tree of Chaldea, enclosed by a trellis.

Fig. 18. The Sacred Moon Tree of Chaldea with fruits.

Fig. 19. The Sacred Moon Tree with trellis and torches.

Fig. 20 Three forms of the Sacred Moon Tree of Assyria, showing the gradual conventionalization till it is a mere stump or pillar.

[All from *Sur la Culte de Mithra*, Felix Lajard, 1847.]



Fig. 21



Fig. 24

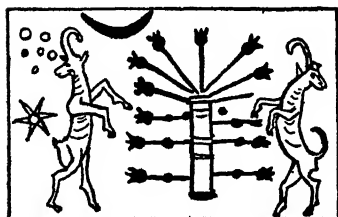


Fig. 22



Fig. 23

Fig 21 The Sacred Phœnician Moon Tree. This is a conventionalized Moon Tree guarded by winged lions [From *The Migration of Symbols*, Goblet d'Alviella, 1894, The Constable Company, London, by permission.]

Fig 22. Assyrian Moon Tree guarded by Unicorns.

Fig 23. Assyrian Moon Tree in the form of a stump or pillar, guarded by winged monsters

Fig 24. Assyrian Moon Tree with Unicorn and Winged Lion. The Hero is about to fight the monster

[Figs. 22, 23, and 24 from *Sur la Culte de Mithra*, Felix Lajard, 1847.]

discussed. The truncated tree figures in myths relating to several of the moon deities. In some moon religions the cutting down of the tree became an important part of the ritual re-enactment of the death or passion of the god. It will be remembered that the coffin containing the body of Osiris was enclosed in the trunk of the tree, whose branches were lopped off so that it could form the roof tree for the king's palace. Diana, the Great Goddess, was brought from Greece to Italy hid in a bundle of faggots. And most instructive of all at the

festival of the mourning for Attis, a pine tree was cut down, the branches of this tree were lopped off and the dead god Attis was tied to the trunk. The whole ritual portrayed his castration and death before the mother, the tree being here, as elsewhere, both a symbol for the mother who embraces and encloses the son, and also for the son himself, who by that embrace is castrated and killed.

A similar theme is found in the *Wak-Wak* tree of Persia, Arabia, Turkey and India. This was a sacred tree on which dead bodies hung and on which, also, human heads bloomed. It is a tree of death and a tree of life. The word *Wak-Wak* closely resembles the term *wakan*, which like *taboo* means spiritual, consecrated, wonderful and is used also of women at the menstrual period.

There are many representations of this sacred Moon Tree. The Ashera which is so frequently mentioned in the Old Testament, was a conventionalized tree and was treated as though it were the Goddess Ashtarte, herself, who was also called Ishtar of the West. The prophets condemned the worship of the Ashera and the New Moons and Sabbaths on which its service was carried out. These and the groves where the Ashera were set up are all parts of the ritual of the Moon Goddesses. So that it was against the Moon Mother, who had reigned in Sinai before Jehovah's coming, that the monotheism of the Jews had its greatest struggle.

The Moon Tree appears in many pictures. It is often shown covered with fruits or lights, like our Christmas tree. In one Assyrian picture it has ribbons like our May-pole. Perhaps a dance may have taken place around the tree in those far-away days, like the dance which is still performed round the May-pole on May-day. In such a dance the ribbons would be interwoven, as in our own dance, symbolizing the decking of the bare tree with bright-coloured leaves and flowers and fruits, all

gifts of the Moon Goddess, giver of fertility. Sometimes the tree is shown enclosed in a sort of shrine or sanctuary or around it is a trellis, making a miniature garden. (Figure 17.) It will be recalled that the Moon Goddess was worshipped in a grotto or a natural grove or a garden. In poems and religious texts it is not infrequently stated that the "Tree grows in the midst of the garden." The Sacred Stone at Paphos which is represented in figures 12 and 13 is also usually shown inside a trellis which makes a garden of the shrine.

In certain Mycænian pictures the sacred olive tree is seen growing in such a shrine, the one reproduced in figure 25a comes from a Cretan gem of the Minoan days. Here the Moon is not in the branches of the tree but is hidden in the secret place in the midst of the altar, as it is also in an ancient Italian picture from the Barbarini Palace in Rome. (Figure 25b.) In the first of these a worshipper approaches the altar perhaps to ask for an oracle, from the moon, whose tree is the source of inspiration and secret wisdom. It is the sacred, the taboo, tree which bears the fruit of knowledge and understanding. It grows in the midst of the world, or, as in the *Genesis* story of the tree of knowledge, in the midst of the garden. The Tree of Life, which, like the Moon Tree, had power to give immortality, also grew in the midst of the garden.

In the ancient pictures the moon tree is sometimes frankly a tree, at others it is a conventionalized symbol of tree, or a mere pole. In still other pictures we find the tree modified so that it resembles a lotus or a *fleur-de-lys*. This modification occurs both in Assyrian and in Egyptian representations. In the picture reproduced in figures 16, 17 and 18 the crescent moon crowns the tree and in figure 2 the god Sinn, himself sits enthroned on the crescent. The god and his throne together form the fruit of the tree. This fruit is the source of that drink of immortality, of secret knowledge and of inspiration so highly



Fig. 25a

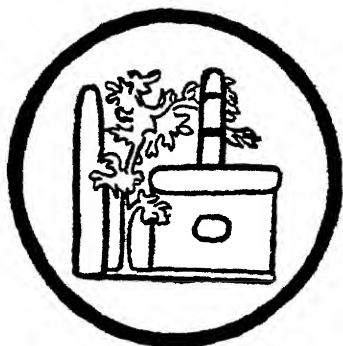


Fig. 25b

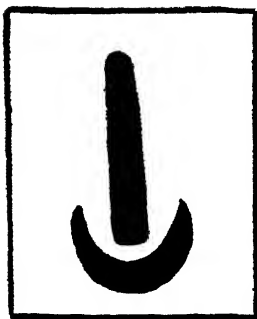


Fig. 26

Fig. 25a. Shrine of the Sacred Moon Tree from a Cretan Gem of the Minoan days. The Moon is shown within the shrine while the tree is above the altar. [From *Themes* by Jane Harrison, copyright 1912, by permission of the Cambridge University Press and The Macmillan Company, publishers.]

Fig. 25b Shrine of the Sacred Moon Tree from an ancient Italian carving found in the Barbarini Palace, Rome. The moon is shown within the shrine while above is a stump or pillar which may represent the tree, which grows beside the shrine or it may be a phallic emblem which was often associated with the worship of the moon goddess. [From *Ancient Pagan and Modern Christian Symbolism*, Thomas Inman, 1876.]

Fig. 26 Pre-Christian symbols found in Greek churches. The cross and the crescent and the pole and the crescent, probably both related to the moon tree.

prized by the gods and so jealously guarded by them. It is doubtless to this tree that the Genesis myth refers in the story of the Garden of Eden. "In the midst of the garden," in that version of the myth, the fruit of knowledge and the fruit of immortality grew on separate trees, more often both these gifts are thought of as the fruit of the one tree which grows in the "central place of the earth" as an ancient hymn has it.

This hymn is one of the very earliest religious poems which have come down to us from the remote past. It is known as the Hymn of Eridu. Eridu was the centre of an ancient civilization on the borders of the Persian Gulf. Probably the peoples afterwards called Chaldeans originated in Eridu and subsequently migrated to the Euphrates and founded the city of Ur there. The hymn commemorates the Moon Tree and its Fruit, and is as follows :

"Its root (or fruit) of white crystal stretched toward the deep.
 Its seat was the central place of the earth ;
 Its foliage was the couch of Zikum, the (primeval) mother.
 Into the heart of the holy house which spreads its shade like a
 forest
 hath no man entered,
 There (is the house of) the mighty mother, who passes across the
 sky
 (In) the midst of it was Tammuz."

This sacred tree is the "house of the mighty mother who passes across the sky," a beautiful description of the moon. In the midst of it is Tammuz, the Green One, son of the Moon Mother, Ishtar, who is himself also the Young Moon, successor to Sinn, who is represented in figure 2 as the divine fruit of the sacred Moon Tree.

"Its root stretched toward the deep" proclaims that the power of the moon extends even into the underworld. In figure 4 Sinn, in his black aspect, is judging the dead. It is a picture of

the underworld life of the Moon God and here also we find the Moon Tree has its place. The line "into the heart of its holy house . . . hath no man entered" recalls the inscription on the base of the statue of Isis at Sais, "No man hath revealed my robe." That which the Moon Goddess and her Moon Tree mean is indeed a mystery, and the Mother of Mysteries.

In the pictures of the Moon Tree are frequently to be seen animals or monsters who are either guarding it or attacking it. In the Assyrian and Phœnician pictures the animals are lions, unicorns, goats or winged monsters, while doves figure in most of the pictures of the Shrine of Aphrodite. Occasionally winged torch-bearers replace the birds. The animals which are fighting for the Moon Tree refer to the Devil of Darkness, Typhon, or Set, who in the myth attacked the Moon God and slew him. But the animals in the shrine of the moon have another significance, for the moon is the mother of all animals, she is fecund feminine nature. The statues of the Goddess usually show her as many-breasted. Not only does the very archaic statue of Artemis, reproduced in figure 5, have this feature, but later statues whose beauty and refinement bespeak a high level of culture in the artist, also show the Goddess as many-breasted, a witness to her universal maternal and fostering instinct, while in her arms and all over her robes are grouped her animal children (figure 7). Lions are especially prominent among these creatures, while panthers, bears, goats, cows and birds are also conspicuous.

The farther back we go in our search for the origins of the Moon Goddess the nearer do we come to the animal concept. Hecate was once, in the dim past, the Three-Headed Hound of the Moon ; Artemis was a Bear ; Isis was Hathor the Cow-goddess ; Cybele was once a Lioness or a Lion-headed goddess. She sits on a lion throne and rides in a chariot drawn by lions ; and Atargatis, Queen of Heaven is shown riding a lion, her

head surrounded by rays. In the later centuries of the Egyptian worship of Osiris it was said that Apis, the Bull, was the *spirit* of Osiris. This saying gives a direct clew to the evolution of the religious thought.

First the moon deity was an animal, then the spirit of the god is an animal. Later the god or goddess is attended by animals. Later still these animal attendants were replaced by human beings who wore animal masks, performed animal dances and were called by animal names. We are told, for instance, that little Athenian girls danced as bears to Artemis of Brauronia, the Bear-Goddess, while Bear-men attended the Celtic Moon Goddess, who was once manifested in bear form. The character of Cybele as Mother of wild nature was especially prominent. It was shown by the orgiastic wildness of her worship, her sanctuaries on mountains and her penchant for lions. "Her attendants were called Korybantes, Dactyloi, and sometimes Kuretes. These were wild dæmonic beings, probably ithyphallic."⁴ Cybele was associated with Artemis as the protector of lions and panthers.

It will be recalled that the story of Adonis relates how he was killed by a bear with the consent of his mother, who herself was once a bear. The bear, indeed, represents the fierce and terrible aspect of the Goddess herself, which not only creates but also destroys life. Later the two aspects of the Goddess become partially differentiated and separated, so that in the famous sculpture of "The Mourning Aphrodite of Lebanon" we see the animal, in this case a boar instead of a bear, killing the youthful Adonis, while Aphrodite laments in deepest grief. Yet the boar is also Aphrodite, herself.

The animal attendants and animal emblems surrounding the Goddess in her shrines must have constantly reminded the

⁴ Showerman, G., "Cybele," Hastings' *Encyclopædia of Religion and Ethics*, vol. IV, p. 377, Charles Scribner's Sons, and T & T Clark, Edinburgh, 1914.

worshippers of later days, of those wilder aspects of her nature from which she had in part evolved. These animals she still kept near her, for she could not be comprehended except in the light of her past.

The psychological meaning of this gradual change in form is clear. In extremely early days before civilization had progressed very far, feminine instinct was perceived as entirely animal. Then the fierceness of the mother's care for her young and the voracity of her lust for the male in the mating season were the most obvious and dominant characteristics of beast and woman alike. As civilization progressed, however, women began to develop something nearer akin to the emotion which we call love, and the goddess of women rose gradually above her animal nature. She was represented now as woman but with the fierceness of her feminine instinct not far away. She rides her lion, gives birth to her animals, wears her head-dress of cow-horns and is attended by her beasts, while she herself transcends in some measure the fierce animal passions which these things represent.

This situation is not far removed from the condition of our own civilization today. Our women have learned human manners and emotions—pity, consideration, love; but not far beneath the surface, slumbering in unconsciousness, the old primitive form of feminine instinct lurks, ready to spring up again and perhaps even to reassert its power over consciousness in any really critical situation. If a woman's babe is starving to death, no one is surprised if she should revert to primitive ways of satisfying its needs, or if this seems impossible she may even destroy it in face of dire necessity. The frequent occurrence of crimes of passion bears witness to the panther-like qualities which feminine instinct may develop when frustrated. These things we recognize as manifestations of human nature, deplorable perhaps, but, because we feel them to be inevitable,

the outcome of forces beyond the personal control of the individuals concerned, we condone them even if we do not actually accept or admire them.

The crescent moon with its horns is frequently represented in art and religious symbolism by horned animals. The goat and the cow or bull are attendants upon the Goddess. Her chariot is often drawn by goats instead of by lions. In the picture reproduced in figure 40 two playful goats are harnessed to the chariot which bears the moon across the sky on its nightly journey, and, in an exactly similar goat chariot, Cybele, crowned with a rayed head-dress, is carried on the same journey. The Moon Goddess is often shown wearing little horns as a head-dress, a device which was common in Babylonian as in Greek art.

The Moon Goddess is thus the heavenly cow and her child, the young moon, is the Bull Child. Pasphe, the Minoan Moon Queen, 'She who Shines for All,' was mother of the holy Bull-Child. In a mediæval Latin hymn Christ is described as the "Wild wild Unicorn whom the Virgin caught and tamed." For the moon is the Hornéd Goddess, once a sacred cow herself and mother of the sacred Bull Child.

The Bull Child, son of the Moon Mother, is the hero who comes to earth and shows men the way to salvation. He stands between earth and heaven. He is a man, subject to death as man is but he is also Son of the Virgin Moon Mother, the Eternal and Unborn. He partakes of the nature both of man and of the gods. The initiate of Osiris was taught a word of power to use as introduction to the world of the gods when he sought entrance there after death. He was to proclaim himself "Child of Earth and Starry Heaven." Christ himself, in his mythological aspect, was such a divine son, the holy unicorn tamed by the Virgin and so, perhaps, transformed into Aries, the goat, or as he is more commonly called the Lamb. In this

aspect his non-warlike qualities are the ones that are emphasized. He is entirely docile and accepting. For the Son of the Moon Mother always accepted his fate and never resisted it although he was condemned to death annually. This mildness is frequently the chief characteristic of the moon hero.

In many places the markings on the full moon, which we call "the man in the moon," are thought to represent a hare or rabbit, "the hare in the moon." For many widely separated peoples in Africa, among the North American Indians, and also in the Orient the hare or rabbit is the hero figure. Just because of his docility and lack of belligerence the hare is able to find a way where a more headstrong or direct attack upon the difficulties would lead to disaster. This quality corresponds also with an aspect of feminine nature which is, however, the exact opposite of the cruel or fierce impulses which are represented by the lions and panthers of the Goddess. For feminine nature, like the moon, is light as well as dark and the light, unlike that of the sun, is mild and cool, aptly represented by gentle and timid animals such as the hare.

The attendants of the Moon Goddess are frequently winged. A picture of the Phœnician Moon Tree with two winged lions as its animal worshippers is reproduced in figure 21, see also figure 23. Birds also figure largely in the pictures of the Moon Goddesses. The horns of the crescent itself are sometimes replaced by wings as though the moon were flying across the sky. Figure 27 shows an Assyrian representation of the winged moon containing the Moon God, Sinn, as 'man in the moon.' Streams of nectar, or of the moon drink, soma, are pouring down to earth where they are caught in the vase or chalice. Sometimes the Moon Goddess herself has the wings of the moon. On an arc or box of Cypselus Diana is represented as winged. She holds in one hand a lion and in the other a leopard. Artemis, too, frequently has high curved wings, or

she is represented with a bird's head. The doves or pigeons of Aphrodite are prominent in all her shrines, as will be seen in the coins reproduced in figures 12 and 13. The dove was the

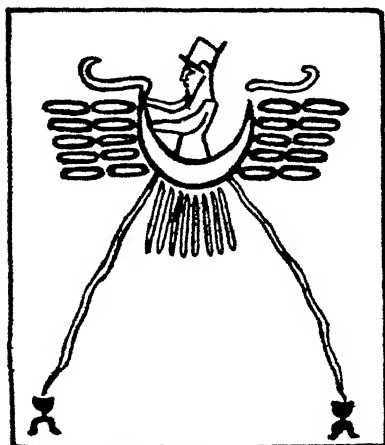


Fig. 27. Assyrian Winged Moon, from an Assyrian Cylinder, probably eighteenth dynasty. The moon is shown winged for its flight through the heavens. The god is enthroned in the crescent as in a boat or chariot. Streams of heavenly nectar, or soma, pour down and are caught in goblets below. [From *Symbolism on Greek Coins*, Agnes Baldwin Brett, American Numismatic Society, 1916, by permission.]

messenger of Ishtar at the time of the flood, a detail of the story which appears, also, in the Hebrew version of Noah and his ark. The dove sent out to see whether the waters are receding, flies to the olive tree and plucks a green leaf. The olive tree in Greece and perhaps also in Mesopotamia, represented the Moon Tree, figure 25a.

The light of the moon shines from the heavens above and brings enlightenment, wisdom, to the earth. Shing Moo, the Chinese Moon Goddess, for instance, is the Perfect Intelligence.

This wisdom is frequently personified and represented by a bird, usually a dove. The Holy Wisdom, the Sophia, of the Gnostics, is the light of the Heavenly Mother, the Holy Dove. For to the Gnostics the Holy Spirit is feminine, is indeed *the* feminine essence, the Eros. This is the latest and most evolved form of the Moon Goddess, only dimly foreshadowed by the myths which we are considering here. The writings of the Catholic Fathers, already referred to, have prepared us to expect that the same symbolism which originated in the ancient cults of the Moon Goddess will still be preserved in the forms which have been hallowed for us through Christian teaching.

These correspondences are even clearer in the writings of the Gnostics than in orthodox Christianity, where for the most part they have been concealed or entirely removed. But the Holy Dove, still to be found in Christian Churches, and venerated in Christian teaching as the Messenger of God, Bringer of Wisdom, was known to ages long since past, as the messenger and incarnation of the Magna Mater, 'She who Shines for All.'

The animals already considered in connection with the Moon Goddess, the cow, the cat family, lions, panthers and the like, the bear, and the dove all typify feminine characteristics. They are 'yin' animals, to use the Chinese word, and represent the various aspects of feminine instinct, but in addition to these 'yin' animals a close association has always been made between serpents and the moon and this on more than one account. In the first place the serpent was credited with the power of self-renewal because of his ability to change or renew his skin. This power was felt to be akin to the power of the moon which renewed itself month by month, after its apparent death. The ever-changing, ever-renewing character of both moon and snake have given rise to beliefs which ascribe the power of immortality sometimes to the moon and sometimes to the serpent. Primitive and ancient myths also relate that the gift of immortality was brought to men sometimes by the moon and sometimes by a serpent, in other cases the serpent reveals to men the virtue concealed in the fruit of the Moon Tree or in the soma drink which can be brewed from it.

The serpent, however, is associated with the moon for another reason. Snakes live in dark holes and go down through cracks in the earth and in rocks. They live in a subterranean region which to the ancients was the underworld. Their movement is secret and mysterious, they are cold-blooded and inaccessible to human feeling. For these reasons they have always been considered to be related to the underworld and to

the shades of the dead. In its dark phase the moon, also, has to do with the underworld and with *cthonie* powers, and in this aspect the divinities of the moon can appear, as can all underworld deities, in the form of snakes. Thus the Moon Goddesses in their underworld phase, are often represented as snakes or as carrying snakes in their hands. Hecate the dark Moon Goddess was herself partly snake in form or she was shown with snakes in her hair, and Ishtar was said to be covered with scales like a snake.

There is a third rôle which the snake played in the worship of the Moon Goddess, namely, as a representation of the Phallus. We have already seen that Pallas or Priapus, often in the form of a snake, was worshipped in the temple of Vesta ; while Pan had a place in the temple of Selene. We have seen repeatedly that the Moon Goddess is attended, all the world over, by women priestesses and that usually her guardians are virgins, often *hierodoules*, or sacred prostitutes. If the snake has to do with her worship we shall not be surprised to find that this creature also is tended by maidens. On certain Ophite jewels Cybele, the great Moon Goddess, herself, is seen offering a cup to a snake and at Spireus, in the shrine of Apollo, himself a late-comer among the gods, a sacred snake was kept, perhaps reminiscent of an older worship that the Olympian had usurped. This snake was fed by a virgin, who significantly enough had to be naked when she performed her service. The great Earth Mother, Demeter, was attended in her temple at Eleusis, by a snake, called 'Kychreus,' and a mystical union with a snake formed the central ritual of the Eleusinian Mysteries of the Great Mother. The Snake theme turns up in another rather unexpected place. The God of Mount Sinai, which we have already seen was the Mountain of the Moon, was served by attendants called Levites. These Levites wore the lunar crescent as a head-dress. Hommel states that the word Levi, mean-

ing to *wreathe* or *be devoted*, is used in Minæan inscriptions in connection with the God Wadd who was God of Love and God of the Moon.

In myths and also in primitive beliefs it is very commonly stated that snakes hold congress with women and that women may become pregnant by them. It is also thought in some places that the bite of a snake is responsible for a girl's first menstruation, and that women are particularly liable to attract 'serpent love' when menstruating. For this reason the women of some tribes will not go into the bush when menstruating for fear of becoming pregnant by a snake. Snakes are thought to be particularly apt to produce pregnancy, in the neighbourhood of springs, or near the water, or in grottos, places almost universally associated with the moon and with the Great Mother. For this reason women, especially when menstruating, will not go near such places, or in other cases, women make pilgrimages for this very purpose to a spring believed to be inhabited by a sacred snake. Sometimes the snake in these beliefs is replaced by a fish, which is then surrounded by the same fears and taboos which are so characteristic in relation to the snake.⁵ The Moon Goddess, herself, was sometimes represented as half fish, in which form she is perhaps the fore-runner of our own mermaids. Ishtar, for instance, in the form of Derketo, was a sort of fish leviathan. (Figure 8.) She was the great whale dragon who made the disastrous flood and who also lamented that her children were like the fishes of the sea. It will be remembered, too, that the king's child who died for awe of the goddess, Isis, was called the Fisher, a title which orthodox Christianity, as well as the Gnostics, have applied to Christ. He is called sometimes the Fisher, and sometimes with a change of metaphor which is very common in mythology he is called *Ichthyos*, the

⁵ MacCulloch, J. A., "Serpent Worship," Hastings' *Encyclopædia of Religion and Ethics*, vol. XI, p. 399, Charles Scribner's Sons, and T. & T. Clark, Edinburgh, 1920.

Fish. A mediæval hymn calls him the "Little Fish which the Virgin caught in the fountain." Thus he is fisher and fish, a dual rôle which has to do with the hero function of the god, who, by partaking of the nature of both man and god can, through his passion, in some measure assimilate the human to the divine.

CHAPTER X

EMBLEMS OF THE MOON [continued]

FROM quite early times we find attempts to represent the cyclic, changing character of the moon by the religious symbols that are used. The essential quality of the moon could not be represented by any single or static emblem. As we have already seen, the alternating bright and dark phases were sometimes represented by portraying the Moon God or Goddess as alternately black and fair. But the moon cycle was not adequately expressed by this duality alone. The crescent moon was felt to be essentially different from the full moon as well as from the dark moon. These three aspects were sometimes represented by two crescents and a circle or disc. Again on a coin of Megarus, three crescents are arranged in a sort of primitive swastika, entitled "Hecate-Triformis." (Figures 38 and 39.) It forms a link to many other representations of the Moon Goddess as three-fold. Again and again the deity is represented not by one pillar, or one tree but by three. In the Phœnician stelae, reproduced in figure 28 we see three pillars of unequal height, with the moon above them. This clearly represents the three aspects of the moon cycle. In another very beautiful picture the moon deity is represented by three pillars surmounted by crescents (figure 29). In the catacombs a symbolic drawing frequently appears which is entitled "The Kingdom of Heaven." It consists of three pillars, or three buds, with the crescent moon above them. (Figures 30 and 31.) Sometimes the moon deity is represented by two pillars and a tree, as in the ancient coin which is copied from Jacob Bryant's collection



Fig. 28



Fig. 30

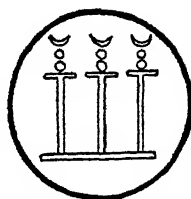


Fig. 29



Fig. 31

Fig. 28 Phœnician Stella, the Moon Deity represented in Triune form. Three stones or pillars of unequal height represent the three phases of the moon, the crescent above makes it quite clear that this is what is intended. [From *Themis*, Jane Harrison, The Cambridge University Press, and The Macmillan Company, 1912, by permission.]

Fig. 29. Phœnician Moon Emblem Three pillars with cross bars and the crescent above represent the Moon Deity in Triune form. This should be compared with the Sacred Moon Stone in figure 12, and with the Sacred Moon Tree in figures 18 and 23. [From *A New System or Analysis of Ancient Mythology*, Jacob Bryant, 1774.]

Figs. 30 and 31 This symbol consisting of the crescent moon above three pillars or buds is found on the walls of the catacombs and is entitled "The Kingdom of Heaven."

(figure 32); in another strange picture taken from Lajard's collection (figure 33) are three little altars. On the first is a stone or cone marked with a cross and surmounted by a crescent. On the central one is a similar cross-marked stone but this is surmounted by bull's horns, while the third altar is occupied by a hound. These altars must represent the three phases of the moon. The crescent is the waxing moon, the horns stand for the moon in its full power and the hound symbolizes the dark aspect.



Fig. 32

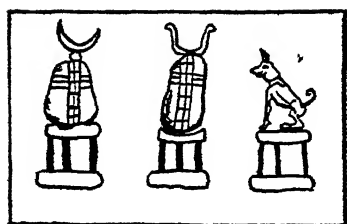


Fig. 33

Fig. 32. The Moon Deity is here represented by a snake-encoiled tree and two stones. In front is a hound and a shell, emblem of the feminine principle [From *A New System or Analysis of Ancient Mythology*, Jacob Bryant, 1774.]

Fig. 33. The Moon Deity in Triune form. Three little altars are shown side by side. On the first a cross-marked stone crowned with a crescent represents the waxing moon, in the centre a similar cross-marked stone is surmounted by horns to represent the full moon, and on the third the dark or waning moon is represented by one of the "Hounds of Hecate." [From *Sur la Culte de Mithra*, Felix Lajard, 1847.]

✓
The dog or hound is a frequent symbol for the moon. The connection between Isis and the dog-star, Anubis, was mentioned in a former chapter. This dog of the moon is sometimes represented as three-headed. In Greek mythology, Hecate, the dark moon, is always accompanied by baying hounds. As Hecate Triformis she is represented as the three-headed dog, a reminder that in long ages past she, herself, was the dog of the moon. Her triune quality is represented also in later statues where she appears as a three-fold woman. One of these statues is pictured in figure 34. Often she carried with her the dog which once she was, or she bears the torch which is emblematic of the moonlight which is her power of fertility and her special gift. In later times the Three-fold Hecate took on a conventional form like a pillar, called a Hecaterion. (Frontispiece.) Often the statue of the Moon Goddess is crowned with a tur-

reted head-dress, which represents her three-fold dominion, or she carries three emblems in her hands, "to signify," says Knight, "the triple extension of her power . . . in heaven, on earth, and under the earth."¹



Fig. 34. In this statue, entitled "Hecate Triformis," the three goddesses stand so as to form one pillar. One of the goddesses holds a dog, one of the "hounds of Hecate" by the forefeet. [From *Religions de l'Antiquité*, Georg Frederic Creuzer, 1825.]

This three-fold or triune form of the goddess has already been mentioned. In Greece the triple meaning of the moon was represented in one Goddess, Hecate Triformis, a combination of Aphrodite-Selene-Hecate. This conception of the moon was not, however, confined to Greece, but was very widely diffused. To the Arabians the Moon deity was at once one and three—three in one. Sinn, himself, was triune (see figure 3), and the Moon Goddess who replaced him, was represented by the 'Three Holy Virgins.' Islam, whose emblem is still the cres-

cent moon, has accepted these same three holy virgins and incorporated them into the religious system of the Prophet as the "Three daughters of Allah," a device by which at least the appearance of Monotheism is preserved. This process is exactly similar to the one by which the early Catholic Church assimilated so many pagan deities either as saints or as local aspects of the holy personages which might then be recognized by the Church without an open concession to paganism. In this way the Trinity of the Three Ladies, the Three Goddesses, or The

Knight, R. P., *The Symbolical Language of Ancient Art and Religion*, p. 101, J. W. Burton, New York, 1892.

Mothers, has undergone a certain transformation in Christian and Mohammedan countries alike.

The Three Daughters of Allah retain the ancient names of the three aspects of the Arabian Moon Goddess. They are Al-Ilat ; Al-Uzza ; and Manat. These names are interesting. We have already spoken of Al-Uzza. She *was* the black stone which is still venerated at Mecca. Al-Ilat is a variant of Al-Allah and means *the* Goddess. The word Manat stands for 'time' in the sense of 'fate,' it is equivalent to the Hindoo concept of *karma*. The word *mana* which derives from it is commonly used by the Arabs in the sense *luck*.² The three-fold character of 'luck' or fate is a common concept, it is parallel to "past, present and future," or in mythological terms the rule of the underworld, the earth and the heaven. Noldeke suggests that in this respect the three-fold Arabian Goddess is identical with the Greek Moirai, the Fates, and the Nordic Nornes, all of whom being goddesses of fate or fortune are three-fold in character.³

Other lunar divinities are commonly triune. Thus we find the Celtic Bridgets, three women representing three aspects of the Moon Goddess, Brigentis. These three Bridgets of Ireland are the same as the Three Ladies of Britain, who are phases of the great Celtic Mother Anu, or Annis, the moon, whose shrines are scattered all over Ireland, Wales, England and France. In Southern France, Anu was known as 'The Shining One.' She was patron of fertility, of fire, poetry and medicine. But she had another side ; she was also known as 'Black Anu,'⁴ who, in common folk-lore, devoured men or turned them into lunatics.

² Briffault, R., *The Mothers*, vol. III, p. 81, The Macmillan Company, and George Allen and Unwin, Ltd., 1927.

³ Noldeke, T., "Arabia (Ancient)" Hastings' *Encyclopædia of Religion and Ethics*, vol. I, p. 659, Charles Scribner's Sons, and T. & T. Clark, Edinburgh, 1908.

⁴ MacCulloch, J. A., *The Religion of the Ancient Celts*, pp. 41, 68, T. & T. Clark, Edinburgh, 1911, ditto "Celts," Hastings' *Encyclopædia of Religion and Ethics*, vol. III, p. 285, Charles Scribner's Sons, and T. & T. Clark, Edinburgh, 1910.

The correspondence between this Celtic Moon Goddess in all her attributes and the Magna Dea of the East is extraordinary, and would be completely inexplicable were we not beginning to realize, that the facts of mythology, discredited as fiction by rational science, are today being re-established as *facts* of the unconscious, that is, of the psyche.

When Christianity was introduced into countries where up to that time this three-fold goddess had been revered, her worship was assimilated as we have seen into the Christian system. The idea of the three-fold nature of the feminine divinity was also present in the legends of the three Marys. So in Chartres Cathedral, the Virgin Mary is accompanied by Mary Magdalene and Mary the Gypsy. In Ireland the Three Bridgets are accepted by the Catholic Church and their shrines are considered to be wonder-working. But this assimilation did not take place entirely without protest. Saint Augustine in an attempt to bring discredit on the worship of Artemis writes, "How can a goddess be three persons and one at the same time?" — surely a strange question for a Christian father to ask.

The triune aspect of the Greek Moon Goddess is discussed by Jane Harrison in its relation to the earliest divisions of time. Miss Harrison suggests that the month was formerly divided in Greece into three periods of ten days each, corresponding to the three phases of the moon and symbolized by Hecate Triformis, and that this arrangement preceded the division into four periods or weeks.⁵ In Babylon and in the Semitic system which was developed from it, the weekly division of the moon month grew out of the observance of the Sabbaths, the taboo days which were kept first at New and Full Moon and later at each of the quarter phases of the moon.

The changes in the moon's cycle certainly constituted the first means by which primitive man took account of time.

⁵ Harrison, J., *Themis*, pp. 189-191, University Press, Cambridge, 1912.

Time, for that matter, is still counted in many parts of the world, by moons. "Many moons ago," or "a journey two moons long" are ordinary primitive expressions for the passing or the duration of time.

The original concept of the seasonal year was that of a period consisting of twelve moons or months. The months, unlike our present divisions, corresponded to the cycle of the moon ; hence the first of the month fell on the day when the lunar crescent appeared. Duration of time was reckoned by nights, not by days. Cæsar, for instance, records that the Celts calculated by moons and by nights. We have in our own language remnants of this mode of reckoning in the term *fortnight* and in the almost obsolete word *sennight*, meaning seven nights or a week. In one very significant connection we still use the word "moon" instead of "month" ; that month which is dedicated to Aphrodite we still call a 'honey-moon.'

The Celtic calendar was, thus, reckoned by the moon and not by the sun. Even the summer and winter solstices — the time of the sun's change from the point furthest North or from the point furthest South — which we should say belong peculiarly to the sun calendar, were calculated by the Celts from the moon, and were called by the names of the lunar deities. Beltane was the summer, and Samhain the winter solstice. The festival in each case was considered to begin at the rising of the moon. In old France the same reckoning is evidenced by the fact that the solstice was called *la Lunade*. In the lunar calendar of the East the solstice was calculated from the conjunction and opposition of sun and moon, which gave a very accurate count.

In Aryan mythology the Moon is the oldest measurer of time ; in the Babylonian story of creation, also, the moon is the measurer. In the fifth of the "Five Tablets of Creation" it is said :

"The moon god he caused to shine forth, to him confided the night.
 He appointed him a being of the night to determine the days ;
 Every month, without ceasing, like a crown he made him, saying,
 At the beginning of the month, when thou shinest on the land
 Thou shalt show the horns, to determine six days,
 And on the seventh day thou shalt divide the crown in two.
 On the fourteenth day, thou shalt reach the half. . ." ⁶

In Egyptian mythology the God Thoth is called the Measurer or Logos, the masculine power of reasoning. It will be recalled how when the Goddess Nut was cursed by Ra so that she could not bring forth in any month or year, she went to Thoth in her distress and he overcame the Moon by winning at a game of draughts. The stake he won amounted to five days. This period of time refers to the five intercalated days which were necessary to change the Egyptian moon calendar into a sun reckoning. In China a moon calendar is still used and a watcher is appointed to determine by observation when the crescent first appears, the officials are then notified that a new month has begun. In other countries where the secular calendar has been changed to sun reckoning, a moon calendar is still preserved for religious purposes. The Jews, Moham-medans and even Christians calculate the dates of their chief festivals on the basis of a moon reckoning. Easter, for example, falls on the first Sunday following a particular full moon, and many other Church festivals are calculated from Easter. ✓

In the early astronomical calendar of the Babylonians the twelve months were represented by the twelve signs of the Zodiac, through which the Sumerians, as long as five or six thousand years ago, had traced the apparent course of the heavenly bodies. The Babylonians called these signs the 'Houses of the Moon' and the whole Zodiacal belt, known to-

⁶ Rogers, R. W., *Religion of Babylonia and Assyria*, p. 128, Luzac and Co., London, 1908.

day as the Great Serpent of the Heavens, they named 'The Girdle of Ishtar.' Month by month the signs of the Zodiac pass across the heavens. To us moderns it is the sun who wings his course through them and it is his movement that is represented by the winged disc or by a solar swastika or *gammadion*. But to the ancients the Zodiac was the Girdle of Ishtar and they expressed the monthly changes in terms of the moon's position in the Zodiacal circle. To them the moon was the 'Winged one,' and certain ancient swastikas have been found which have the lunar crescent instead of the solar disc in the centre (figures 35 and 36). Goblet d'Alviella, who has collected several examples of moon swastikas, considers that they may have represented the revolution or even the phases of the moon, since the equilateral cross has been employed to represent lunar as well as solar radiation. He states that the swastika has been attributed to the lunar goddesses : first, to the Mithraic Moon Goddess who is supported, in one image, on the points of the crescent ; and, second, to different forms of the Asiatic Artemis. On coins found in Crete the lunar crescent takes the place of the solar disc, in the centre of the swastika, while on sepulchral stelæ of Numidia are seen two radiated Discs, or a Wheel and a Crescent, or an equilateral cross with one or two crescents. From which it might be concluded that the swastika or *gammadion* serves equally to replace the image of the sun and that of the moon.⁷ Among the Hindoos the right-handed swastika represents the male principle — light, life and glory ; it is the sun in its daily course from east to west. The left-handed swastika is, on the contrary, the emblem of the goddess Kali ; it is the female principle — darkness, death and destruction.

These are all four-armed swastikas based on the equilateral cross. But there are in addition certain three-armed, or three-

⁷ Goblet d'Alviella *The Migration of Symbols*, p. 71, Archibald Constable, London, 1894.

legged, swastikas called *triskeles*. The three-legged swastika is found in the arms of Sicily and also in Celtic countries (figure 37). It is the official emblem or arms of the Isle of Man, where the Celtic Moon Goddess, under the title of Anu or Annis, was formerly worshipped. The coin represented in figure 38 is inscribed *Hecate Triformis*, a title which at once establishes its connection with the three phases of the triune moon goddess. Thus these symbols represent the movement of the moon both in its cyclic changes and also in its nightly journey over the heavens. They represent the journeyings of the Moon Goddess night by night and also through the twenty-eight days of her cycle.

In other pictures the moon is provided with a chariot in which to make her journey, or more characteristically with a boat, for her journey is a watery one. She is the moist principle and her wanderings are represented as taking place over rivers or floods. Isis, for instance, in her search for the body of Osiris traveled in a little boat, while Ishtar and the goddess Nuah who preceded her, built an ark, a crescent boat in which she could carry a few of her children, the seed of all living things, over the flood which she herself had made. Representations of these moon chariots and moon boats are given in the accompanying figures. The moon chariot in figure 40 is sometimes represented with the Goddess Cybele in place of the crescent and sometimes the goats are replaced by horses. The moon boat reproduced in figure 41 is Egyptian in origin. It is said to be self-propelled and it is guarded by the two eyes of Horus, which symbolized the light of the moon. There are also Assyrian pictures showing the Moon God (probably Sinn) in a crescent boat, paddling across the sky. The one reproduced in figure 42 comes from Ur and dates from 2300-2100 B.C.

Thus the movement of the moon across the sky was repre-

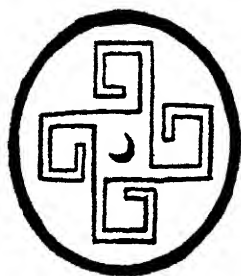


Fig. 35

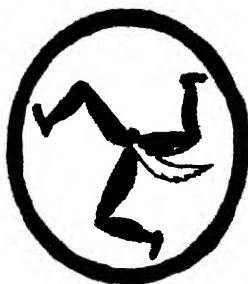


Fig. 37



Fig. 36



Fig. 38



Fig. 39

Fig. 35. Moon Swastika from a coin of Crete. This is a "four-armed" or square swastika such as is usually associated with the sun's movement, but here the disc of the sun is replaced by the lunar crescent. [From *The Migration of Symbols*, Goblet d'Alviella, The Constable Company, 1894, by permission.]

Fig. 36. Buddhist Moon Swastika from Thibet. [From *The Journal of the Asiatic Society*, vol. xviii.]

Fig. 37. Moon Swastikas from coins of Sicily. The cycle of the moon and its journey across the sky are represented in these "three-legged" swastikas. One of these is "winged" and in the other, three torches are carried round in the moon's orbit. [From *Symbolical Language of Ancient Art and Mythology*, R. Payne Knight, 1892.]

Fig. 38. Coin of Mesopotamia entitled "Hecate Triformis." [From *The Migration of Symbols*, Goblet d'Alviella, The Constable Company, 1894, by permission.]

Fig. 39. Coin of Megarus. The three crescents representing the three-fold moon goddess are arranged in a design which gives the impression of movement, thus indicating the movement or journey of the moon. [From *The Migration of Symbols*, Goblet d'Alviella, The Constable Company, 1894, by permission.]

sented as a journey of the god, taken in a boat or chariot, while in other cases the moon itself was thought of as flying or rolling across the heavens. The movement was then represented by giving the moon wings, as in the Assyrian picture reproduced in figure 27, or legs as in the swastikas and triskeles in figure 37.

Closely related to the swastika is the Buddhist Wheel or Chakra which represents the circling of the heavenly light. In the Brahmanical series the chakra is stated to be the moon, not the sun. An early Buddhist text reads: "The heavenly treasure of the Wheel . . . appeared to the king on the day of the full moon." That the wheel symbolizes the moon not the sun presumably belongs to the thought of early Western antiquity, Assyria and Egypt, which preceded the Indo-Iranian system. In that pristine cosmic myth of the evolution of light from the darkness of chaos, the moon was conceived as the luminary most closely associated with darkness and as traversing not only the sky but the waters of the deep under the earth.⁸ In the *Vishnu Purana* a creation myth is recorded to this effect: Varuna caused the cosmic ocean to be churned, much as milk is churned. The solid coagulum which appeared as a result of the churning gave the Seven Gems of which the Chakra or Wheel with its thousand spokes, namely, the Moon, was the first that arose. The Soma, which is the *Spirit*, the drink of the gods which bestows immortality, was the last. Soma was so closely associated with the moon that in the *Rig-Veda* Soma often means Moon. Thus spirit comes from the moon as does also mind. In many languages the word for mind is cognate with the word for moon, showing that this association of mind and spirit with the moon is not confined to Indian thought. For instance, our own word mental is derived from the Latin *mens*, which means moon,

⁸ Waddell, L. A., "Jewel-Buddhist," Hastings' *Encyclopædia of Religion and Ethics*, vol VII, p. 554, Charles Scribner's Sons, New York, and T. & T. Clark, Edinburgh, 1914.

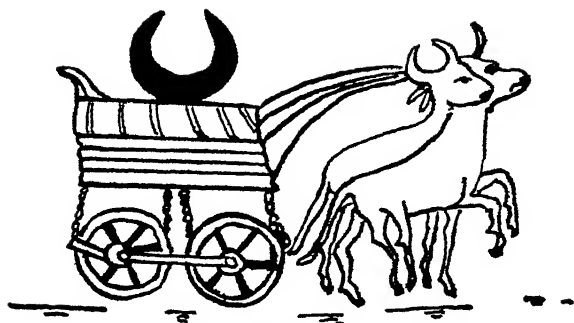


Fig. 40

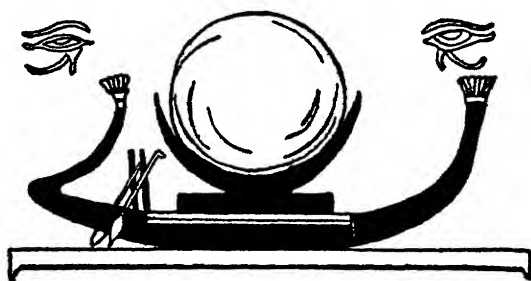


Fig. 41



Fig. 42

Fig. 40. The Chariot of the Moon. The Crescent Moon is here shown being drawn in a chariot by goats. The Goddess Cybele in human form is often seen in a similar chariot replacing the lunar crescent. [From *Sur la Culte de Mithra*, Felix Lajard, 1847.]

Fig. 41. The Moon Barge. This is an Egyptian Moon Boat. It is said to be self-propelled. Within it rests the moon, the crescent holding the full moon within its horns. It is guarded in its journey by the two Eyes of Horus. [From *The Dawn of Civilization*, G. Maspero, The Appleton-Century Company, by permission.]

Fig. 42. This picture comes from Ur and dates from about 2300-2100 B.C. The moon god is seated in a crescent boat and is paddling himself across the sky. The Hero is shown fighting a lion and a unicorn, they are probably the monsters who threaten to devour the moon. [From the British Museum.]

as well as measure and month, while lunacy comes from the French *lune* which also means moon.

In Buddhist countries the wheel or chakra is twirled for divination and as a means of gaining inspiration. The practice recalls the original churning of the cosmic ocean which finally produced the soma or mind. It is also closely related to other methods of divination which belonged to the Moon Goddess. The sistrum of Isis it will be recalled was shaken or twirled as a magic means to drive off the enemies of Osiris during the resurrection rites. In certain of her statues, Diana carried the sistrum as her emblem. This musical instrument had a curved form which Knight asserts represents the lunar orbit.⁹ Music which is itself associated with the moon, the word muse being cognate with moon, was always recognized as having magic qualities. "Music hath power to soothe the savage breast." Orpheus who possessed this power of music in the highest degree was called Museos, the Moon Man.

In the worship of Hecate, the dark Moon Goddess, whose magic powers were thought to be so exceedingly potent, a similar instrument was used. This was called 'Hecate's circle.' The 'circle' consisted of a golden sphere with a sapphire concealed in its centre. This was twirled with a thong of ox-hide as a means to procure revelation of hidden things. In strange accord with this Greek emblem is the Buddhist saying that "the moon is silver without and a jewel within, cool in both its aspects, inner and outer."

The inspiration or understanding which the Moon Goddess gives is emphasized in many of her titles. The Chinese Moon Goddess, Shing Moo, is called 'Perfect Intelligence'; Isis is Maat, the 'Ancient Wisdom'; Ishtar sings "To give oracles do I appear, do I appear in Perfectness." In some of the Gnostic

⁹ Knight, R. P., *The Symbolical Language of Ancient Art and Mythology*, p 101, W Bouton, New York, 1892.

systems the Queen of Heaven is the Divine Sophia, the Wisdom. The Holy Ghost, the Spirit, is identical with her and was regarded as the Mother of Christ. The Spirit is represented by the Dove—bird immemorial of the Great Goddess; Philo even regards the bird as identical with Sophia, the Wisdom. The Moon thus represents the wisdom of Nature, of instinct, while the sun signifies human wisdom born of man's power to differentiate, to place in order, which is the function of the Measurer who is the Logos. "The effects of the moon," says Plutarch in his *Isis and Osiris*, "are similar to reason and wisdom [that is to say, to magic, knowledge and art] whereas those of the sun appear to be brought about by physical force and violence."

There is, however, a dark side even to this aspect of the moon. For the Moon Goddess not only gives light, that is, understanding or intelligence, but her light may produce darkness, her intelligence may result in confusion. The ecstasy which comes from the soma drink may pass over into madness. She is the giver of knowledge, but this knowledge may be too strange for man to bear, it may blast the human mind. To be illuminated by the moon (*mens*) produces mind (*mens*), to be struck by the moon (*lune*) produces lunacy.

So Hecate was called Antea, which means Giver of Visions, but she also could strike with madness. Cybele blasted her son Attis with an ecstasy resulting in madness when he fell in love with the king's daughter, and so it goes throughout the whole series of Moon Goddesses. For inspiration and the confusion of lunacy are not far apart. Genius lies not far from psychic abnormality. For the kind of understanding or inspiration which the moon gives, is not rational thinking, it is more akin to the artistic intuition of the dreamer and the seer. An illustration of this point is given in the story of Isis' search for the lost coffin containing the body of Osiris. No one knew

where it had gone. Isis got her first hint from the babbling of little children, who had seen the box float by. Her next clew came from the instinct of the dog Anubis, who led her to the place where it had gone ashore. But the box had already been taken away and there was no one to tell her who had taken it. Then she heard a 'Daimon Voice' which told her what had happened. Childish babblings, the instinct of the animal and the inner voice guided her in her search.

The inspiration of the moon is often conceived of as conveyed by the soma drink. In the myth cited above of the origin of the soma it was said to have been formed from the churning of the cosmic ocean, it sprang, that is, from the primordial waters. In other myths the soma is said to come from the fruit of the Moon Tree. (Figures 2, 16, 17, 18 and 27.)

The Moon Tree is believed actually to grow on the moon. This tree bears a fruit which gives inspiration and immortality to the gods. The gods brew the soma drink from the fruit and it is to that divine draught that they owe their wisdom and their immortality. Naturally men long to partake of that drink and to share in its gifts. In India and Persia the Soma ritual plays a very important part in the religious rites. It is a sacrament of communion with the divine spirit. For the ritual a sort of wine is made from a certain plant which grows in North West India, which is called the soma plant or moon tree. (This plant is probably *Asclepias Acida*, or *Sarcostemna Viminale*.) This moon plant, which grows here on earth, is considered to be the counterpart of the moon tree which grows on the moon. The juice is expressed from it and allowed to ferment. This makes the soma drink, "which produces a peculiarly astringent, narcotic and intoxicating effect." "Before the end of the Rigveda period the yellow soma plant (which was plucked by moonlight and bathed in water and milk and which also had the property of "swelling" as it was thus "purified") became

esoterically identified with the yellow, swelling and water cleansed moon.”¹⁰

The gods drank of the soma of the heavenly tree and gained immortality thereby. In the Hindoo soma-ritual, men drink of the earthly soma and gain thereby an ecstasy which identifies them with the gods ; for they are filled with the spirit, the *manas*. A similar method of producing ecstasy by partaking of intoxicating drugs has been used in many religions ; *hoama*, for instance, was used in the Zoroastrian rites ; *wine* in the Dionysian mysteries ; the *peyote* drug in certain North American cults ; and the intoxicant *Octli* in Mexico and Peru, while it must not be forgotten that wine is also used in the Christian sacrament, not, it is true, in order to produce intoxication but, none-the-less, there is a strong religious feeling that it must be a real wine and not a non-alcoholic beverage. Of *hoama* it is said in the *Avesta*, the sacred book of the Zoroastrian religion, that it gives heaven, health, long life and power against evils and victory against enemies. *Hoama* is especially sought by young maidens in search of good husbands, by married women desirous of becoming mothers, and by students striving after knowledge. The *Avesta* states “I, Hoama, who am holy and keeper away of death, am not a protector of the sinful.” In the *Satapatha-Brahmana* it is said that the Cup of Soma is no other than speech. “And indeed the Cup of Soma is also the mind.” The Hindoo women of Maharashtra perform the ceremony of Soma-vati, which consists in circumambulating the sacred fig tree whenever the new moon falls on Somavara which is Monday, our own moon-day. In the Gnostic mysteries it is said that “the Heavenly Horn of Men” is the drinking vessel in which the king drinketh and divineth. Men, it will be recalled, was the Phrygian moon god.

¹⁰ Hopkins, E. Washburn, “Soma,” Hastings’ *Encyclopædia of Religion and Ethics*, vol. XI, p. 686, Charles Scribner’s Sons, and T. & T. Clark, Edinburgh, 1920.

The use of such drugs for religious purposes is remote from our conceptions of what constitutes religion, for religion to us has become almost synonymous with ethic. But under the influence of these intoxicants the worshipper, in those more emotional rituals, gained a release from his everyday self. He experienced an exalted state of consciousness, which often mounted to ecstasy. He was filled with the god and lived for the time being in a spiritual union with the divine spirit. In this ecstatic state he experienced the "feeling of immortality."

In the *Rig-Veda* is recorded the declaration of those who have just been initiated in the mysteries :

"We've quaffed the Soma bright,
And have immortal grown ;
We've entered into light,
And all the Gods have known." ¹¹

Not only where the belief in the Moon Tree and the Soma drink holds sway but among countless tribes and peoples of the earth, the moon is considered to have both immortal life and the power of conferring the boon on her worshippers. Briffault has collected an enormous number of such instances from many authorities, and has classified them under the moon and the serpent, which is a symbol of the moon, and the emblem of immortality. Prayers are addressed to the moon in such terms as the following : "As the moon dieth and cometh to life again, so we also having to die, will live again." (California Indians) ; "Even if people say to me, 'would that he die,' may I do just as thou doest, may I rise again like the moon" (Takelan Indians) ; "May the gods give me a life which, like the moon, is renewed every month" (ancient Babylonians) ; "May I renew my life as thou art renewed" (women of Loango) ; "He is risen ! God has made thee rise again ; God

¹¹ Rig-Veda 8.48.3.

make all of us rise again" (Christian women of Abyssinia). Among the Bushmen there is a tradition that the moon herself sent a message to their people through the tortoise : "Go and give men this message from me. Tell them that as I dying live, so they dying will live again." Among the Tanala tribes of Madagascar there is a myth which tells how the first men were given the choice of dying like the moon, and like the moon living again ; or of dying, like the banana-tree, altogether, but with the opportunity of propagating their species. The first parents chose to propagate and die like the banana-tree, and lost their opportunity to become immortal like the moon.¹²

Thus the moon is the giver of many gifts. She bestows inspiration, ecstasy, magical power and immortality. In the Upanishads it is said that the moon *is* magical power, the Mind, the *manas*.¹³ And "When this *manas* [mind] was redeemed from death it became the moon."¹⁴ In this text is expressed the connection between the magical power of the moon and immortality.

The two greatest miracles of life are gifts of the moon. She is the giver of fertility, that is, of rebirth through the offspring ; and beyond that she is considered also to be the giver of individual immortality. The Madagascan myth states that a choice is offered to man between immortality and propagation. An ancient Hindoo text seems to agree with this idea. It reads : "Knowing this, the people of old did not wish for offspring. What shall we do with offspring, they said, we who have this Self and this world (of Brahman) . . . This great unborn Self, undecaying, undying, immortal fearless, is indeed Brahman."¹⁵ And again "All who part from this world or

¹² Briffault, R., *The Mothers*, vol. II, pp. 641-673, The Macmillan Company, and George Allen and Unwin, Ltd., 1927.

¹³ Vedanta Upanishad.

¹⁴ Brihadaranyaka Upanishad, I, 3, 16, *Sacred Books of the East*, vol. I, Part II, p. 81, edited by Müller, F. Max, Clarendon Press, Oxford, 1900.

¹⁵ Brihadaranyaka Upanishad, 4, 4, 22 and 25, *Sacred Books of the East*, Vol. I, Part II, pp. 180-1, edited by Muller, F. Max, Clarendon Press, Oxford, 1900.

this body, go first to the moon, by their lives his waxing half is swelled and by virtue of his waning part he forwards their rebirth. But the moon is also the door to the heavenly world, and who can answer his questions, him he sends beyond.”¹⁶ In Persian, Hindoo and Egyptian literature the moon is represented as the place where the soul goes after death. On the moon the soul is judged and goes either to the upper-world or back to the earth in a fresh incarnation. On the ‘moon-barge’ the dead travel to the underworld and await there their regeneration, thus Ishtar, the Moon Goddess, was known as the ‘Ship of Life’ who bears the seed of all living things.

The Moon is the *Place of Generation* ; for she is Giver of Fertility ; she is the *Place of the Dead*, for it is to the Moon that they go when they leave the earth ; and she is also the *Place of Regeneration*, for she gives both rebirth and immortality.

We cannot end our brief review of the symbolism of the moon more appropriately than by recalling the picture of the Indian mothers of Mexico holding up their babies to the new moon and beseeching Mother Moon to grant the children an ever-renewed life like her own. The renewal of the sacred fire, symbol of the ever-renewed light of the moon, say the Hindoos, assists in the renewal of life : “along with the renewal of his fires does the sacrificer renew himself ; and beneficial to life, indeed, is that redemption of his own self.”¹⁷

¹⁶ Kaushitaki Upanishad, I, 2. Translated from a German version.

¹⁷ Satapatha-Brahmana.

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PART TWO
THE MOON AS A SYMBOL
CHAPTER XI

THE MOON IN MODERN LIFE

It is clear, even from this brief review of the subject, that to ancient and primitive man the moon was the visible representative of womanhood. The ancients naturally did not know what was the nature of the power which they revered in the moon but we realize that to them it stood as a symbol of the very essence of woman in its contrast to the essence of man.

In the myths and customs we have been considering, are set forth in shadowy form the feeling, the reaction, which men and women had, not towards a particular woman, not even towards women in general, but to feminine-ness itself, to the feminine principle which was and is, in spite of the feminist movement and the masculinization of modern women, the main-spring of woman, controlling both her physical life and her inner psychological being.

The same feminine principle functions in man as well as in woman. But while in woman her conscious personality is under the guidance of the Eros principle, in man it is not his conscious but his unconscious that is related to the Eros. His conscious personality being masculine is under the masculine rule of Logos. In the unconscious, however, he is given over to the 'other side.' There his soul,¹ which mankind has con-

¹ Soul is used here not in the theological sense of an immortal part of man which shall replace him at death, but in the psychological sense of an unseen figure which represents the unconscious, or relatively unconscious part of his psyche.

sistently regarded as feminine, rules. This feminine soul of man is the anima. The nature of his anima, and his relation to her determine the nature of his relations to women and also his own inner relations to that spiritual realm over which his anima rules.

A discussion of the nature of the feminine principle and the laws which govern it is therefore of vital importance both to men and women today, for, as we have seen, in our Western twentieth century culture this principle has been neglected and its requirements have been met only by a stereotyped and mechanical observance of conventional customs, while the care and tendence of the life-giving springs which lie hidden in the depths of nature have been disregarded. For these sources of spiritual or psychological energy can only be reached, or so the myths and ancient religions say, through a right approach to the feminine essence of nature, whether this functions in inanimate form or in women themselves. It is therefore of the greatest importance that we seek to establish once more a better relation to the feminine principle, or as the ancients would say, to the Magna Dea, the Great Goddess.

In facing this subject we have to disabuse ourselves of all preconceived ideas of what woman is like or of what is the "truly womanly." We need to approach it with an open mind. Our civilization has been patriarchal for so long, the masculine element predominating, that our conception of what feminine is, in itself, is likely to be prejudiced. In the first place it has become an established 'fact' among us that masculine is strong and superior and feminine weak and inferior. Only in recent times has this dogma been challenged by the revolt of women who have not only challenged the theory but have also demonstrated in practice that it does not hold water. But still even today the preconception persists that men are in some peculiar way, which is not dependent on personal achievement, or char-

acter, or strength, superior to women — that man *qua man* is superior to woman as such. In matriarchal¹ societies the reverse of this assumption is held to be true. There the important people are the women, what they say or do or want, rules. Pure matriarchal societies are very rare today but there are still in existence a good many societies where the underlying 'mother rule' still persists although men have risen to an apparent power. Among the Dobus of Melanesia, for instance, while the men of the clan have the controlling power, these men are of the mother's family not the father's. The clan is formed by relationship through the mother, it is a clan of women and their related males. The husband has no place in the clan. His presence in the village is tolerated during his wife's lifetime but if she should die he has to return to his mother's village, where he comes under the rule not of his father, but of his mother's brother.

It is instructive to consider these social customs which probably prevailed at some distant time in the history of most if not all peoples. The rise of masculine power and of patriarchal society probably started, as Briffault² has pointed out, when man began to accumulate personal as over against communal property and found that his personal strength and prowess could increase his personal possessions. This change in secular power coincided with the rise of sun worship which began to supersede the much earlier moon worship. Sun worship was usually introduced and established by an edict of a military dictator. This was the course of events in Babylon and also in Egypt and probably in other countries as well. The worship of the sun was in the hands of a male priesthood, while the cult of the moon remained in the care of the women.

² Briffault has correlated the cultural change which took place in the gradual substitution of father rule for the antecedent mother rule with the religious change from moon worship to sun worship. The evidence which he has amassed forms an imposing argument in favour of his thesis which seems to me to be most convincing.

The results of this change in emphasis between masculine and feminine were far-reaching. Perhaps one of the most important was the shift in man's idea of where the religious, the spiritual, values lay. In the days of moon worship and the moon goddesses the spiritual religion was the religion of the moon and even when the state religion was transferred to the sun, who was at first apparently a god of war and personal aggrandizement, the spiritual qualities remained with the moon worship. For the worship of the moon is the worship of nature, of her creative and fecund powers and of the wisdom that lies inherent in instinct and in the at-one-ness with natural law. But the worship of the sun is the worship of that which overcomes nature, which orders her chaotic fulness and harnesses her powers to the fulfilling of man's ends. Man's capacity to achieve and to order, to formulate, discriminate and generalize, has also a spiritual quality which, while only dimly recognized, was yet personified and worshipped as divine. The masculine principle came to be revered in the person of the Sun God and the god-like qualities inherent in men were venerated in a sun hero, who undertook his twelve labours and slew the dragons of ignorance, sloth and unconsciousness.

Out of this worship of the sun has evolved our modern twentieth century attitude, which holds as unquestioned truth the belief that intellect is the greatest spiritual power, that everything could be ordered rightly if only people would be intelligent about it. That the difficulties of our present-day world could be solved by the right application of economic laws or by technocracy or some other rational system, that people can be made good by some educational technique. In fact, that God is intelligence and that he is incarnate in man's rational intellect. Needless to say this concept has left out of count, the really divine, the non-human creative power of the

masculine principle, the Logos, but such are the sterile days upon which our concept of the divine have fallen.

For the most part we believe that the truth is above, that intellect is God and that reason and the laws of cause and effect are his servants. We are convinced that the evils of our present system are to be met by a more rational approach to the problem and by a more determined attempt to control nature in all her ramifications.

Yet to many thinking men and women doubts have occurred. If this doctrine is true why are things in the world apparently so much worse than they were a while ago? Why does the millennium recede ever further into the distance as man increasingly seeks to control natural phenomena? There are not wanting critics of our modern dictators who say that conditions are too complex for man's intelligence to cope with, that things were better when production and markets were left to regulate themselves by the inherent laws of supply and demand and that less misery and unfairness occurred under nature's ruthless yea and nay than under any humanly devised code.

Side by side, with the optimism of those who pin their faith to an increased rational control of nature, is to be seen a profound disbelief in the very principles on which our system rests. The revolt from the ordered, the rational, is not only to be seen in political and social movements but even more significantly in the realm of art. Here for some years there has been evidenced a movement to discard all the established laws of æsthetics and to give expression instead to the flow of images which rise spontaneously from below and which express themselves often in bizarre or incomprehensible forms. The art products which result, judged from the standpoint of the rational intellect, are meaningless, even pathological or debased, but that they are living, energized, even full of unknown mean-

ing is proved by the fascination they have for such large numbers of people. In his recent book *Wirklichkeit der Seele* C. G. Jung has discussed two such art products, namely, the art of Picasso and the *Ulysses* of Joyce, and has shown how these works also follow a law, but not the law of reason, the masculine Logos. Instead they turn aside from the rational and the consciously controlled and go by the path of the left, which leads down to darkness, into the primordial slime from which life first emerged. In these depths are the dark, sinister, feminine beginnings. It is the dark *Ym*. A region ruled over, not by the bright Logos of intellect, but by the dark Eros of the feelings.

The chaotic strivings of these modern artists are hampered by the struggle against the mediæval orderedness which still envelops us, to use Jung's expression, up to the ears. The fight against the authority of the old is a determining factor in their art. Consequently the laws of the new realm, which they are seeking to explore, do not manifest themselves in their works in any free or undistorted fashion. Yet, if we are to prepare ourselves to profit by the turn in the tide of events whose movement is already gaining speed, it is essential that we should learn the nature of these laws.

In the religions of the moon deity this same spirit was recognized as the chief power and was worshipped as such. Here the laws of the feminine principle were formulated and rituals were prescribed which aimed to put man into a right relation to that power which was recognized as being beyond his human capacity.

The material of the myths and religions which we have outlined and whose interpretation we are now going to consider, is religious material. It has to do not with adaptations to outer objects and circumstances but with inner spiritual or psychic attitudes. Spiritual attitudes naturally show them-

selves in the kind of adaptation which an individual makes in his ordinary life, but that is a secondary effect and not the primary object of a religious ritual or observance. So when we consider the feminine principle or Eros and the demands which an adequate relation to it make upon the individual, we shall not expect to find a rule of etiquette or of conventional good behaviour. Indeed one effect of the prestige in which the masculine order has been held among us is that the feminine side of life has come to be regarded in a sentimental way, while the rules of feeling have been entirely routinized into a conventional form which has further stifled the already repressed feminine. So that the characteristics which are generally considered womanly, the indiscriminating kindness, the general or even universal charm, the yea-saying, are by no means necessarily evidences of a developed relation to the Eros. The Eros is a spiritual or psychological principle, or, in the older term, it is a divinity. To be related to this principle means to be orientated to that which transcends personal aims and ambitions, it means gaining a relation to a non-personal value, just as to become related to the Logos means acquiring a relation to non-personal truth. Either means, in fact, to be redeemed from a personal or ego orientation and from the desire for personal power and to give one's allegiance to that which is beyond the personal. It is this that is the religious attitude.

When this feminine principle, or as naïve man would say, the feminine *goddess*, functions in nature, it shows itself as blind force, fecund and cruel, creating, cherishing and destroying. It is the "female of the species, more deadly than the male," fierce in its loves as in its hate. This is the feminine principle in its *dæmonic* form. The Chinese call it *yin*, the shadowy power of the female. Just as in Babylon, Arabia and the Near East every earth goddess is also a moon goddess, so to the

Chinese yin is both earth and moon. Wilhelm writes : "The yin principle is everything dark, shady, cool, feminine and this power commences its power in the autumn."³ The power which begins in the autumn to overcome the sun is the cold and the dark of winter. This it is which the Chinese consider the essence of the female principle, the great Yin, symbolized by the tiger gliding stealthily through the grass, waiting to leap upon its prey with claws and fangs, yet looking all the while sleek, gentle and cat-like, making one almost forget its ferocity. This feminine power was named Eros, by the Greeks. We tend to translate Eros as love but it really signifies *relatedness*, for in the idea of Eros negative or hate is comprised as well as positive or love.

To men the dæmonic character of the feminine principle is an ever-present psychological reality. To them women partake of this dæmonic character. It is true that many men are entirely unaware that this is the case. But when we consider the almost universal fear that men have of falling under the power or fascination of a woman and at the same time the attraction that this very bondage has for them we realize that the effect of a woman on a man is not infrequently dæmonic in character. A further evidence of this fear is shown by the almost universally depreciatory attitude which men take towards women and which is an unconscious attempt to control a situation in which they feel at a disadvantage. Another way by which the man seeks to undercut the dreaded power of the woman is by inducing her to act towards him as a mother. He is then released, to a large measure, from his fear, for in his relation to his mother nearly every man has experienced the positive aspect of woman. Even so he is not entirely released from apprehension, because in making the woman

³ Wilhelm, R., *The Soul of China*, p. 318, Harcourt, Brace and Company, New York, and Jonathan Cape, London, 1928

mother he at the same time makes himself child and is thus in danger of falling into his own childishness. If he does that he may be swamped by his own weakness which once more makes the woman all-powerful in the situation. So that for the most part a man approaches a woman with fear, albeit unconscious fear, or with a hostility born of fear, or perhaps with a dominant attitude that is intended to overcome her at a stroke.

The dæmonic character of the man's image of woman is not due as a rule to any experience he has had with a particular woman, although his experience may confirm his unconscious presupposition, but depends on a universal assumption which rests on the nature of the man's own anima, or feminine soul, his inner image of *the feminine*. For the anima is not a woman but a feminine nature-spirit, which reflects the characteristics of the dæmonic, non-human moon goddess, and gives to man a direct experience of the non-human Eros in all its power, both glorious and terrible. In ordinary life a man does not contact the hard, predatory, implacable masculine principle directly, but meets it in human guise, mediated by his superior function, disciplined thinking, or trained physical strength. But the feminine within himself is not mediated through a cultured and developed human personality. The feminine principle, the moon goddess, acts upon him directly from the unconscious, approaching him intimately, like a traitor from within. Small wonder if he dreads and distrusts it.

With the woman the situation is somewhat different. She usually does not experience the feminine principle directly in this dæmonic form. For it is mediated to her through her own womanhood and her own developed feeling approach to life. But if she will stop long enough to look within she also may become aware of impulses and thoughts which are not in accord with her conscious attitudes but are the direct outcome

of the crude and untamed feminine being within her. For the most part, however, a woman will not look at these dark secrets of her own nature. It is too painful, too undermining of the conscious character which she has built up for herself, she prefers to think that she really is as she appears to be. And indeed it is her task to stand between the Eros which is within her and the world without, and through her own womanly adaptation to the world to make human, as it were, the dæmonic power of the non-human feminine principle. In our Western civilization we have separated ourselves so far from the more instinctive aspects of the Eros, and have domesticated the superficial part of it so highly, that in her Eros attitude to the world, in her social and domestic relations, that is, the woman's way has become completely organized, and conventionalized, with the result that not only are these social and domestic relationships frequently rendered stale and infertile, but the woman herself suffers from being cut off from the springs of life in the depths of her own being.

When a man and a woman seek to form a relationship, more intimate than a merely conventional acquaintance, great differences in their points of view and in the relative values which they assign to life, become apparent. These discrepancies in their attitudes are dependent on the fact that the psychic constitutions of men and women are essentially different, their nature and values are, as it were, mirror opposites the one of the other. That which to the man is spiritual, good, to be sought after, is to the woman dæmonic, powerful and destructive and vice versa. So that their essential nature and values are diametrically opposed.

Yet because their natures are complementary men and women have an inescapable need for each other and are compelled to attempt to make mutual relationships. So great, however, is the divergence of their aims that conflict between

them arises inevitably whenever they come into close association. This conflict may at times seem utterly irreconcilable and the burden which their need for each other imposes may become intolerable.

The conventional way of handling this age-long problem is in the first place to remain as unconscious as possible of the deeper subjective effects of contact with the other sex, allowing nature and instinct to care for the intimate side of the association, while masking the real nature of the psychological relationship with politeness and tolerance. In recent years, as the authority of this conventional way of handling the problem of the man-woman relationship has been gradually undermined, the real conflict between them has blazed up into a social conflagration of no small extent and now it is almost as common for marriage to end disastrously as for it to go its way on the conventional path of the so-called happy marriage, where all too often tolerance and unconsciousness act as soporifics deadening more active discontent.

This external conflict between men and women is, however, but a picture of a subjective conflict of even greater prevalence, which is pursued within each individual, although, perhaps, without his conscious awareness. For no individual is entirely male or entirely female. Each is made up of a composite of both elements and these two constituents are not infrequently in constant conflict within the psyche. Until this personal aspect of the conflict is resolved the individual man or woman will not be able to find a solution of the external conflict in his relationships, for he will inevitably project the less conscious, less disciplined part of his own psyche upon his partner. The man, for instance, will project his own undomesticated feminine element upon his wife and will see all that she is and all she does through the mists of his own unredeemed and dæmonic anima. Her motives, in his view, will be distorted and her

actions misunderstood. Sometimes the distortion may make her seem cruel, hostile, or crafty, at others on account of the same distortion he may impute to her kindness, acquiescence and tolerance which are no less untrue and deceptive. He is, indeed, incapable of seeing her clearly because he does not see himself either fully or truly. Until he does so and can come to terms with the 'other side' of himself he cannot have any true or genuine relation with a woman. But to do this means facing an inner conflict which may well prove to be a very painful experience. Yet the conflict is not solved either by being ignored or by projecting the unacceptable factor to the other sex. If man is to be whole he must face his unwholeness squarely. His inner conflict will only be resolved when he has found a relation to both aspects of himself and is reconciled with those ruling powers of the psyche, the masculine and feminine principles which are inherent in the very nature of every individual.

In the symbolism we have been considering and which seems to be practically universal, the feminine principle or Eros is represented by the moon and the masculine principle or Logos by the sun, as the Creation myth in Genesis states : God created two lights, the greater light to rule the day and the lesser light to rule the night. The sun as masculine principle is ruler of the day, of consciousness, of work and achievement and of conscious understanding and discrimination, the Logos. The moon, the feminine principle, is ruler of the night, of the unconscious. She is goddess of love, controller of those mysterious forces beyond human understanding, which attract certain human beings irresistibly to each other, or as unaccountably force them apart. She is the Eros, powerful and fateful, and incomprehensible.

In the myths and religions relating to the moon is to be found a mine of information about the nature of the Eros and the laws which govern its functioning. These accumulations represent

the wisdom of antique and primitive men who were nearer to nature than ourselves. They may hold treasures of understanding for us, or, on the other hand, they may be merely archæological curiosities. We cannot take them uncritically as representing a wisdom appropriate for us, as well as for the ancients, but neither can we discard them as valueless merely because they are old. The fact that the symbolisms of the moon which were evolved by widely separated peoples in so many ages, correspond so closely with each other is evidence that they sprang from the depths of the human psyche where truths that are of universal validity slumber. Images, that arise in this way from the depths of man's unconscious psyche in the form of symbols, are apt to have a truth which transcends human wisdom or intelligence. Yet we might still say these things were true and valid for the people who produced them but why should we take them into serious consideration. The answer is that similar images arise today in the unconscious products of modern men and women. They are to be seen in art products, pictures, poetry, drama, and also they are present in the dreams and phantasies of the ordinary individual who has no claim to artistic capacities.

The sensible attitude would seem to be neither to credit nor to discredit the wisdom of the ancients but instead to examine these myths with an open mind. If they do not appeal to us directly they will convey no truth to us and we may as well waste no further time upon them. But if they do speak to us, their strange non-rational logic will carry its own conviction and no rational proof of their truth will be necessary.

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CHAPTER XI

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CHAPTER XII

THE INNER MEANING OF THE MOON CYCLE

WE CAN readily appreciate how it was that to naive people the sun should be god of the men and the moon of the women. For certain characteristics of the sun and moon seem to correspond to outstanding characteristics of male and female and so justify the choice of these symbols. A symbol, however, is not just a sign or token, a "chosen" image, it is something far more significant. Primitive man did not choose his gods in any conscious or comprehending way. The process of god-choosing, to coin a word, takes place entirely otherwise. The volition seems to be in the symbol which obtrudes itself upon man's consciousness. It has fascination for him, *mana*, it demands attention or worship. He cannot forget it or get rid of it, it has a peculiar power which insists that he do certain things in regard to it. The history of religion is the history of the power of such symbols. We now know that this power comes from the unconscious and that this is the secret of its fascination for the human being. When the value represented by the symbol, has been entirely explored and made conscious its power leaves it and the object which held the meaning of the symbol becomes only a natural object once more. But while its power lasts the symbol is the representative of an unknown truth. It rises spontaneously from the depths of the unconscious and expresses or manifests the hidden fact in an image whose meaning can only partly be grasped by consciousness.¹ Of a symbol we can never say "this is this," or "that is that," trans-

¹ Jung, C. G., *Psychological Types*, p. 601, Harcourt, Brace and Company, 1923.

lating each factor into equivalent terms of the known. For the symbolic creations of the unconscious contain layer after layer of meaning which cannot be exhausted in a word.

The fact that the sun seems to mankind to be a symbol of male, while the moon symbolizes female is easily appreciated. To begin with — the sun is the constant and reliable source of light and heat, but the moon is changeable ; the sun is either present in the heavens or absent from them ; it shines during the day, then it disappears on its long night journey, but in the morning it always reappears in the East. The moon follows a different order. She does not shine in the day but is ruler of the night. It might well be expected that she would shine during the night as the sun shines in the day. Sometimes it is true, she shines, as at full moon, but at other seasons her light is withdrawn and the night is left completely dark. Furthermore in her time of rising she seems to be dependent only on her own whim. The darkness falls at the setting of the sun. Surely the moon should then rise and give us light throughout the dark hours, but she is not to be relied on. When the sun sets the moon also may be about to set. On other nights she does not rise until the hours of darkness are almost past. And more anomalous than all else besides, at certain times her pale face may be visible hanging in the sky, at mid-day, her ghostly presence seeming almost a protest at the obvious and blatant light of the sun.

Once I questioned a group of men and women on their feeling about the moon. One man wrote : "The moon seems to me an especially feminine being. This impression is produced by its soft light and the fact that it is to be seen only in the night, that is in mystical circumstances." This is a strange remark, for "feminine beings," women, are to be seen in the day just as much as men are. Yet what he means is obvious. The quality which is characteristically feminine does shine only in

the night, after the light of the sun is removed and the masculine activities of the work-a-day world are laid aside. For this reason it is difficult to talk about the significance of the moon symbolism. Lao Tse, the Chinese sage, said in regard to Tao : "The Tao which is talked about is not the true Tao." It might as justly be said : "The feminine essence, when it is talked about, is no longer the true feminine essence" ; or, as Dr. Jung once expressed it in poetical terms, "Yin is like a mother-of-pearl image hidden in the deepest recesses of the house."

In these unaccountable qualities of the moon, man has seen a symbol of woman's nature which to him appears erratic, changeable, fickle, not to be relied on. But the symbolism can be carried further ; just as, in the case of the moon, an order or rule underlies her seemingly erratic conduct, so with woman also a rule or law underlies her apparent fickleness. Yet this law ruling woman is no more obvious or simple than the law ruling the moon. The lunar cycle is understandable today, thanks to long pursued, scientific observation, though even today certain problems of the moon's influence still await solution. To the average layman, however, the changes of the moon are largely incomprehensible. So also the feminine principle, which underlies so great a part of woman's conduct, is not to be easily understood ; it too requires observation of the finest character. Indeed I doubt that any psychologist has yet worked out the rules controlling the feminine principle with anything approaching that degree of clarity to which astronomers have reduced the laws dominating the apparently erratic moon.

The moon-like character of the woman's nature appears to men to be dependent only on her whim. If she changes her mind, he may concede that by general accord it is her privilege to do so, it never occurs to him that she changes it because of changed conditions within her own psyche, as little under her

control, perhaps, as changes in the weather. The man always assumes that she has changed her mind on account of a caprice, or even perhaps from reasons of selfish expediency. He expects that when she says she will do a thing, then she should do it. In a sense, of course, it is true that she should, but inasmuch as the woman's nature depends on a changing cyclic life-principle it may well be that when the time comes for her to fulfil her promise the conditions have really changed. This is very difficult for a man to understand because his inner principle is the Logos ; and by this principle if a thing is right today, it will still be right tomorrow. Consequently if a man decides a problem in the affirmative today he expects, if external conditions have not changed, to be able on the morrow to follow the course of action decided on. For the woman, the external circumstances have naturally to be taken into account, but in addition to this, because of the ever-changing character of her moon-principle, the inner circumstances must also be constantly reconsidered.

The facts of the moon's cycle have given rise to the idea that the moon is changeable and unreliable ; so we speak of the "fickle" moon, a term which is also applied to woman and often in a very depreciatory sense. For to man her dependence on an inner principle whose chief characteristic is *change* must make her appear fickle and unreliable. Certain women no doubt do exploit the prerogatives which have been accorded them by society and arbitrarily change their minds to suit their own convenience. But this abuse of their privileges by some women does not alter the fact that woman's nature is cyclic in itself and this quite apart from her personal or egotistic desires. The *nature* of woman is non-personal and has nothing to do with her own wishes, it is something inherent in her as feminine being and must not be regarded merely as something personal. Indeed the very fact that woman has been accorded

these prerogatives and is not judged exclusively by masculine standards is evidence enough that humanity recognizes she is ruled by inner laws which are different from those governing men. To understand woman, then, it is necessary to take into account her moon-like character and to gain some insight into the law of change which governs her.

The cyclic character of her life is the most natural thing in the world to a woman, even while it remains a complete mystery to men. Every woman will bear me out when I say that life *is* cyclic. If this statement is to be put psychologically we must say, not that life is cyclic, but that woman experiences life through the medium of her own ever-changing nature, hence to a woman the *experience* of life is cyclic. A subjective perception of this kind is, however, naturally projected, because no one, as a rule, stops to question what part of his perceptions rightly belongs to the object and what part depends on his own qualities as observer. In this case obviously, if a woman is up one day and down another it will seem to her as if objects or conditions change rhythmically, so that work is easy today and the same task is hard tomorrow ; things go well this week but will probably be obstinate and refractory next week. Even more marked changes take place in her feeling tone, everything is hopeful and rosy now but in a short while it will be gloomy and depressing. In this way her subjective perception of life is projected to the external world and she feels as though the cyclic change were a quality of life itself.

Men, who experience life primarily through their rational Logos nature, are unable to appreciate the quality of the woman's perception as being equally valid with their own. It is a truism that we have no exact knowledge of things as they are ; while we all have the prejudice that they are as we see them. Even our science, product of the masculine point of view, may well be biased and one-sided. So that naturally we

have no means of knowing whether men may not be as much deceived by their masculine nature as women are, obviously, by their feminine nature.

Certain men, however, seem to be dependent, almost like women, on the changes of their inner feelings. A curious inversion of the masculine and feminine parts of the psyche has taken place in such men. The rational, Logos, functions have been relegated to the background, while the feminine part of the psyche, which is usually concealed, comes to the fore and forces their changing moods into undue prominence. This change results from domination by the anima, the feminine spirit in man, which, however, should not rule the conscious but the unconscious. Consequently the domination by the feminine spirit has a peculiarly unpleasant quality. For such men are not ruled by changes in the non-personal Eros, but by moods and whims which have as their chief characteristic that they are exceedingly personal. Domination by the anima produces a curious womanish quality, a dependence on personal likes and dislikes, on moods and feeling tones to the exclusion of all capacity to react with adequate feeling in accordance with any judgment of fact or the validity of an impersonal truth. This situation is a travesty of the woman's submission to her inner law of change.

For to woman life itself *is* cyclic. The life force ebbs and flows in her actual experience, not only in nightly and daily rhythm as it does for a man but also in moon cycles, quarter phase, half phase, full moon, decline and so round to dark moon. These two changes together produce a rhythm which is like the moon's changes and also like the tides whose larger monthly cycle works itself out concurrently with the diurnal changes, sometimes increasing the swing of the tides and at others working against the tidal movement, the whole producing a complex rhythm hard to understand. In the course of one complete

cycle, which most strangely corresponds to the moon's revolution, the woman's energy waxes, shines full and wanes again. These energy changes affect her, not only in her physical and sexual life but in her psychic life as well. Life in her ebbs and flows, so that she is dependent on her inner rhythm.²

To men these cyclic changes are most incomprehensible, and in their endeavour to escape from the dominance of the male, inherent in our patriarchal civilization, women themselves disregarded the effects of their own rhythm and tried to resemble men as closely as possible. Thus they fell once more under the dominance of the male. This time it was not under the male without, that is, under men, but under the rule of the male within. They lost touch with their own feminine instinct and began to function consciously, through the masculine qualities of the animus.

In societies where the simple facts of nature are less controlled and distorted, by personal or ego desires, the lives of women are arranged in a pattern dictated by their moon cycle. The social customs which prevail in so many parts of the world in relation to the woman's cycle were developed in part on account of man's fear of that in woman which he did not understand. His fear doubtless contributed its share also to the development of the taboos controlling this aspect of feminine nature. For the sexual cycle of woman had an uncanny power over man arousing at once his own instinct and his dread of its power, which was naturally projected to the woman whose condition made him aware of his helplessness in face of his own instinc-

² By this I do not mean to suggest that during the ebb tide of her energy cycle, woman is seriously incapacitated. I only wish to emphasize the fact that her energy is not constant but comes in spurts as it were. It has been amply demonstrated that women are entirely capable of living adequately at all periods of their moon cycle, and carrying on their work, whether it be in the home or in the office, regardless of what phase they may be at. The menstrual cycle of women has been adduced as an argument against their ability to carry a job, in an absurd and arbitrary fashion. Except in certain abnormal cases where the period constitutes an illness it does not and should not hamper a woman unduly in carrying her usual load.

tive desire. The connection between menstruation and child-bearing added its quota of supernatural dread, for the birth of children is a perpetual marvel to men. "How do I know," said one primitive, "that my wife will bring forth a human child, why should it not be a calf, or a wolf?" What he does not understand, the primitive fears and what he fears, that he seeks to control by taboo regulations and restrictions.

Women themselves cannot have been entirely under compulsion in this matter, however, they must have co-operated in developing a social custom which depended so largely for its observance on the individual woman's submission to the law of her own nature. And indeed we have evidence through certain myths, that in some cases the customs were developed through the initiative of the women as a protection from the insistence of the men, and to preserve their own woman's values.

In primitive communities the woman's whole life is focussed around the regular changes of her physiological cycle. Periods of work at home and in the community, of social life with her neighbours and of marital relationship with her husband, alternate with periods of seclusion. At regular intervals she is obliged to go away alone. She may not live in her own home with husband and children. She may not cook, nor tend the cultivated patch, nor walk abroad. She is precluded from performing any of her customary tasks. She is compelled to be alone, to go down into herself, to introvert. Anthropologists, naturally, have not asked what effect these customs have on the women themselves. For they are primarily interested in the customs of the tribe rather than in the psychology of individuals. But this periodic seclusion must inevitably have had a profound effect on the women's relation to life. The days spent alone, often in fasting and in performing other purificatory rites, is surely equivalent to the initiation ceremonies which are so generally practiced by the men and boys of primitive

communities at puberty. In some communities there are similar rites for the girls but they are not so general as in the case of boys. Initiation ceremonies usually include isolation, fasting, and purification. Circumcision and the endurance of some ordeal are also necessary parts of most initiations and during the weeks or months of preparation, the boys are usually placed under certain taboos. These ceremonies bear a striking resemblance to the rites performed by women at their monthly periods, which as we have already seen include isolation, fasting and purification. The similarity is so consistent that it can hardly be accidental.

Before their initiation, young boys, among the American Indians for instance, spend a long period alone in the woods devoting themselves to fasting, purging and the sweat bath. This discipline is undertaken with the hope and intention of obtaining a vision or initiatory dream. The initiation ordeal is indeed undertaken in order to bring the initiate into direct touch with the deeper layers of the unconscious. Through this he experiences the authority of that divine 'something' which is the voice of his own true nature and so is released from childish dependence on the authority of the parents.

The dream which the young man has at this time becomes the guide for his whole life, from its indications he chooses his vocation and his guardian spirit ; and in every crisis of his life he goes back for guidance to his initiatory dream. The women do not go into seclusion once only at their initiation, but they must go apart for a few days every month and remain alone, in close touch with that instinctual force which dominates them from within, from the depths of their own physical nature. It is probable that the contact which women obtain with the deeper trends of the unconscious at this monthly retreat is less formulated, less articulate, than is the case with the men. The men seek a dream or vision, which is then subjected to con-

scious thought and work ; it is interpreted either by the medicine man or by the council of elders. In this way each youth translates his piece of wisdom or inspiration into an ideational form, as a picture, even if not as an intellectual concept. The way in which the initiatory dream influences the whole life course of the American Indian is most clearly brought out in the biographies of Plenty-Coups, a Crow Indian,³ and of Black Elk, a Sioux.⁴

But the women, so far as we know, do not formulate, either in picture or in idea, the message which they gain from the unconscious during their seclusion. This is perhaps understandable since woman is, in a sense, closer to nature than man is. The voice of Nature speaks to her so closely *in* her own person, that a higher state of consciousness is necessary before a woman even asks herself *what* it is that she has learnt.

In modern times we have released ourselves from the superstition that a menstruating woman is unclean or particularly dangerous. We have also come to realize that menstruation is not a 'sickness' in the sense of its being an illness. And yet in spite of the increasing acceptance of this common-sense attitude, most women would agree that at or about the time of the period they do feel certain difficulties either physical or psychological or more commonly both. They tend to be irritable and out of temper, disinclined for exertion, physical or mental ; while the even balance of their normal attitude to life is disturbed.

The tendency of our day is for women to go about their business, disregarding entirely these changes of mood, and, suppressing or over-riding by a conscious effort of will the indications of cyclic changes within themselves which are dependent on a hidden moon-like aspect of their nature. Certain women, however, unable to repress the evidence completely, be-

³ Lindermann, F. B., *American*, The John Day Co., New York.

⁴ Neidhardt, J. G., *Black Elk Speaks*, Wm. Morrow, New York, 1932.

come aware of their own fundamental rhythm not in the form of psychological changes, but as physical disabilities which may be so severe as to demand that they go home from work for a few hours to recover.

In primitive communities a period of seclusion of this kind was even prescribed for all women, who did not have to be ill in order to participate in the advantages to be gained from a period of solitude each month. In our day we have, however, discarded this custom which the primitives instituted on the basis of experience prolonged through countless ages. Their customs rested, it is true, on a projection and a superstition, and not on any conscious understanding of the situation. When in modern times the superstitious character of the taboos connected with menstruation were realized, the practices based upon them were discarded. It does not necessarily follow, however, that when we understand the superstitious character of a taboo we are ready to throw the whole custom overboard. Superstitions of this character are based on psychical contents which have been projected to the object, and if we are to be released from their dominance we need to understand what is the categorical imperative of the unconscious which they represent. In Western civilization, when the practices based on menstrual taboos were discarded without any such understanding, the unconscious took its revenge. Physical ills associated with the period became a conspicuous characteristic of all women of the leisured classes. The seclusion and isolation of women formerly required by custom for taboo reasons was, during many centuries, obtained through physical disability. It almost seems as though the unconscious said: "If you will not do this thing for the gods, you shall be compelled through physical incapacity to comply with my demands."

In recent years, a significant phenomenon in the emancipation of women, the physical nature of the 'illness' of menstrea-

tion has been disputed. Normal menstruation, it is now recognized, should not cause illness. Thus in our days there is a general recognition that the taboos and the restrictions which ancient and primitive peoples imposed on the menstruating woman were superstitious and also that the physical disabilities of the Victorians were often neurotic in origin, but we do not seek any further for the cause of these wide-spread illusions. Instead we discard both attitudes, basing our position on a rational consideration of physical facts, saying that these customs of our forefathers were *nothing but* superstition or *nothing but* neurosis, that in either case they had no basis in objective fact. We fail to take into account, however, that psychological contents are always perceived, first, as outside ourselves, projected into the external world. The ancient taboos were a reaction to man's own overpowering instinct which he perceived as a dangerous quality of the woman in relation to whom his instinct was aroused. And we must admit that the very obvious and mysterious change which took place in her excused and justified his mistake. So he hedged her about with prohibitions. In a similar way the woman perceived her own need for withdrawal from the man as a dangerous quality inherent in her own condition. Her need to withdraw, whether due to her preoccupation with the dark powers of her own feminine instinct stirring within her, or to a reaction against his overpressing attentions, was projected. To her it seemed that her presence or touch would call down a curse upon him, she was unclean and must therefore withdraw.

If a need for solitude exists which, however, remains unconscious, not recognized as a psychological necessity, it will be projected to the external world and may show itself as a sense of being unclean, or unacceptable, perhaps dangerous, to others. The unrecognized or unconscious psychological need produces symptoms of guilt or uncleanness, or even of persecution. The

menstrual taboo represents such a state of affairs but in a general form. The taboo is, as it were, a general symptom which has its origin in a general psychological attitude of withdrawal on the part of women at this time, of whose significance the race is still, for the most part, unaware.

Today, symptoms whether of physical illness or of emotional disturbance are dismissed as neurotic or imaginary, while their meaning is overlooked. It would be more intelligent to take as symbols these indications from the unconscious, which show themselves as taboos or as the physical symptoms of illness and to interpret them into psychological terms where they are indeed realities. The effort to overcome nature by undermining the factual basis of the superstition or the symptom would then take its rightful place. For the difficulty may well be an indication of some disturbance in the unconscious, emotional or moral, of which the sufferer is unaware. To consider menstruation merely as 'the curse,' I borrow the college girls' slang, to be submitted to or tolerated for the one and only reason that it cannot be avoided, means to lose the deeper experience of an essential part of feminine nature, to lose, what Keyserling would call, "one aspect of consciousness." For if a woman is in resistance to any part of her own nature she cannot garner its values, but experiences only its negative aspect, in this case the physical and psychological disabilities which menstruation undoubtedly carries with it and which, indeed, on account of her own resistant attitude, are almost inevitably enhanced.

The realization that her symptoms indicate that her conscious attitude is not in harmony with the deeper needs of her own nature would enable her to approach the problem in a more intelligent and constructive way. The significance of the old taboo customs is to be sought along two avenues of approach. First the question of what is the meaning to the

woman herself of her seclusion and second what is the meaning of her exclusion from the life of the group.

We have already suggested that her monthly isolation had for the woman herself something of the same significance that the puberty rites had for the men and boys. During that time of enforced solitude the women gained, perhaps, a closer contact with the instinctive forces within them. The modern woman has lost touch with this value and it is worth considering that her menstrual disabilities may perhaps be related to this loss. At the time of the period instinctive feminine nature stirs in her and like a rising tide engulfs at least a part of her consciousness. This is not necessarily only a negative experience, it can also be a positive one, just as sleep can hardly be considered as only waste of time, however inevitable. For during sleep the physical resources are replenished and it is also a means of getting into touch with the deeper layers of nature ordinarily lost in the inaccessible regions of the unconscious. It is generally recognized, for instance, that something of value can come out of "sleeping on" a difficult problem. The greater wisdom which comes to us out of the dark and blind period of the night is evidence that the spirit of man, his 'I,' travels in realms where greater understanding dwells and can bring back to this world a value which he may not be able to see clearly or to formulate either in word or picture. So the woman also has an opportunity at the dark of the moon to get into touch with a deeper and more fundamental layer of her own psychic life. Symptoms of physical or emotional disturbance at that time, indicate that there is a conflict between her conscious attitude and the demands of her own nature, and if she recognizes them as an indication of her need to be by herself, because an inner necessity is calling to her to introvert, to withdraw psychologically from the demands of her external life and live for a little

while in the secret places of her own heart, she may be able to re-establish her contact with the deeper part of her own nature.

To withdraw in this way and give attention to that other side, so commonly sacrificed in the struggle to achieve an adequate and conventionally correct adaptation, produces a strangely healing effect. The conflict between the conscious life which she is obliged to live in the world and the private life, with the desires and needs of the heart and of instinct, is quieted and the split between inner and outer finds at least a temporary reconciliation. This is the value to be found by a voluntary return to the customs of the primitive woman. Naturally here we are not suggesting a return to primitive customs as such, that would be merely a regression to superstition. What is meant is a conscious understanding of that which to the primitive was an unconscious working out of a projected psychological urge, and the following of a course of action suitable to the meaning and intent of this urge, clearly recognized, however, as psychological.

When a woman at the "dark of the moon" is disturbed by a sense of disharmony in herself, irritability, inertia or restlessness, she may be able, by deliberately taking time to be alone, to gain a unity of psychological aim within herself which the primitive woman found perhaps through submitting to the imposed taboo. A period of introversion and seclusion of this kind is often very valuable, but it must be a real introversion, a *turning within*, more actively undertaken than a mere submission to physical necessity.

In the practice of such voluntary self-seclusion many women find that the irritation or restlessness which have ordinarily disturbed them, disappear and that instead of being pulled down and depleted by the monthly period they have gained a contact with the deeper sources of their own feminine nature. Others, however, find that what lies below the surface is at variance

with their conscious idea of themselves. The dark side of instinct may raise its head and confront them in the quiet of their time alone. Such an experience may be very disturbing, but to have the unknown adversary out in the open is far less disturbing than not to know what one fights. A woman who meets such things in the darkness of her own heart can, for the future, meet her conflict consciously instead of being the unconscious victim of unreconciled and opposing attitudes within herself. The outcome in either case is that the instinctual energy formerly manifested only in disturbances of her conscious attitude, will become available for life. Sometimes this new energy flows naturally into her relationships, deepening them, and sometimes it finds an outlet in creative work, while at others it supplies the motive power which makes it possible to build a more complete personality founded on the dark as well as the light aspects of her psyche.

The second aspect of the old taboo customs, namely, the woman's segregation from the group has also its psychological significance. Her segregation was an attempt to cope with the dæmonic effect that her condition had upon men. It will be recalled that the old taboos stated that at her period the woman's presence would unman men, would destroy the virtue of the war-bundle and make arrows glance aside and render spears harmless against the enemy. Put into less concretized form this means that primitive man under the temptation of aroused instinct, could not hold to his intention to hunt or fight. His resolution leaked away, for only so little of his energy was under the control of his will, so much remained the slave of his instinct. This aspect of woman's rhythmic nature is masked today. Civilized man has far more conscious control of his own actions and his energy than his primitive forefathers. But the old problem still exists although it is no longer projected to the physical condition of the woman. It is now a psychological

one. For still at times some women function as little more than feminine nature-beings, in whom instinct, sex, lives not mediated by human qualities, love, ruth, scruple. Such women are indeed ruthless, unscrupulous, not because they are vicious or degraded but because they have not attained as yet to human consciousness. The workings of this phase of feminine instinct will be taken up later. It is a phase which all women experience to greater or lesser extent in the cyclic rhythm of their instinctual lives.

For the conscious life of woman, with its daily routine and its more significant events, is lived, as it were, over an underlying pattern of rhythmic change determined by her moon-like quality, her reactions to the problems and happenings of life are dependent to an extent of which few women are aware on the phases of her inner instinctual rhythm. In Western countries, the modern woman, for the most part, pays no attention to the changing moods of her own nature and tries to live as though she were not profoundly affected by its stages. For she has it in her power either to disregard the underlying rhythm of her being or, if she is a more discerning person, she can seek consciously and deliberately to bring her life and activities into harmony with it. It is not merely a question of refraining from over-strenuous activity at the period, nor is it only a matter of arranging her life so that she does not have difficult emotional problems to meet when she is physically and psychologically least able to handle them. There is a further problem involved which concerns the larger issues of fate and self-determination.

It is hardly necessary to point out that by moon-phase no reference is intended to the changes in the lunar planet, nor does it refer only to the physiological changes in the woman's sexual cycle, although this biological rhythm is in some strange way related to the psychological rhythm which is the real

meaning of the moon cycle of woman. We still do not know exactly what is biological and what psychological. The interaction between the happenings in these two realms are so close, so intimate, that in the present state of our scientific knowledge it is almost impossible to say of many emotional experiences what part is biological and what psychological, and furthermore which is cause and which effect. This being the case, we have to hold a tentative attitude about this problem and content ourselves with observing "things as they are," leaving their explanation to the future. So in the question of the moon-phase of woman certain rhythmical psychological conditions and happenings occur in her experience and also in her physical make-up. She is subject to a rhythmic law but we cannot say that these two things are necessarily correlated, evidence either for or against such a statement is lacking. The following illustrations are for this reason given rather tentatively.

In her emotional life it seems that a woman's ability to respond to the opportunities life brings her depends very largely on her moon-phase and this seems to be true in other realms as well. If the moment of the moon is favourable her love can well up and respond to the man who attracts her, but if it happens to be an unfavourable moment she remains cold and unresponsive, even though she may want to respond.

I remember hearing the story of an abortive love affair whose miscarriage seemed to be largely due to this uncontrollable factor. A man and a woman met and were much attracted to each other. Circumstances threw them together for about a week on two occasions. Then they each returned to their homes in different towns arranging, however, to meet again, for it so happened that his business took him to her town from time to time. From then on, however, fate was against them. For each time that he came she was in an off-phase and the

incipient relationship gradually faded out. Such an outcome might just be called hard luck, or it could be taken more seriously. If her rhythmic changes were accepted by the woman as inherent in the nature of things she might say with the ancients that the Goddess Ishtar, the moon, had gone to the Land of No-return and so men and women could not love, they could only wait for her to come back.

This rhythmic coming and going of energy may work in the same way in other realms. For instance, life may at last present a woman with an opportunity for work or for a spiritual adventure for which she has long waited. If the moon is favourable she is able to take the step which will lead her out into a freer life of greater opportunity, but if the moon is not favourable she may see her longed-for chance slip by and be unable to do anything effective to seize it.

In such cases it seems as if her own nature were against her, frustrating her dearest hopes. Small wonder that the ancients spoke of the moon as being goddess of fate. The moon cycle does indeed appear to determine the fate of woman and, in a love affair, of man, too. The realization of this aspect of her fate makes submission to the moon cycle more difficult. It requires an act of devotion deeper than at first seemed necessary, if a woman is to live her life in harmony with the rhythm of her own nature.

Yet when she recognizes that this all-powerful fate is *not* wielded by some outside power, by an inaccessible deity of the moon, but is instead the expression of the essential nature of her own being, she will feel very differently about it. For the rhythmic life within her is determinant of her own life, while her conscious wishes and impulses do not necessarily coincide with her deepest needs. No human being is wise enough to know from his past experience what course his life should take in the future. He is wiser than the average if he can look back

and estimate justly about the past. He is much wiser than the average if he can make a balanced judgment about the present, but how can he hope to include also the future. The part cannot comprehend the whole. Consciously he can only look forward in complete blindness to the future. But his future is surely determined by his own true nature. If he did but know that nature he could trust himself confidently to it, leaving it to work itself out unerringly to its inevitable end. The only trouble is that we do not know, and we try to make up the deficiencies of our knowledge by our conscious aims and desires. But for woman, at all events, the 'moon goddess,' that is, the feminine principle within her, plays a hand and she usually holds the trump cards.

The dream of a modern woman may illustrate this point better than I can explain it. She dreamed that a drama was to be performed against a scene-set or background depicting "the Phases of the Moon," or "the Phases of the Goddess," both terms were used in the dream. She drew the accompanying picture (figure 43) to show what she saw of the scene-set in her dream. The play she associated to the drama of life, representing the outer happenings, birth, marriage, death, work and social relationships. All these events were to be played on the visible stage. Behind them, that is, on a deeper psychological level, the drama of the Gods was to take place. This drama, since the dreamer was a woman, was represented by the Phases of the Moon. In the picture we see the goddesses, or rather the various phases of the one goddess, each in relation to one quarter of the moon. They all hold the *crux ansata*, symbol of eternal life.⁵ Each woman has a fish-skin garment, which is the garment of her instinct, making her a mermaid or fish, inhabitant of the sea, the unconscious. It will be recalled that fish were sacred to Atargatis, the Moon Goddess of Askalon, and

⁵ Compare the picture of the "Emblem of Isis," figure 136.

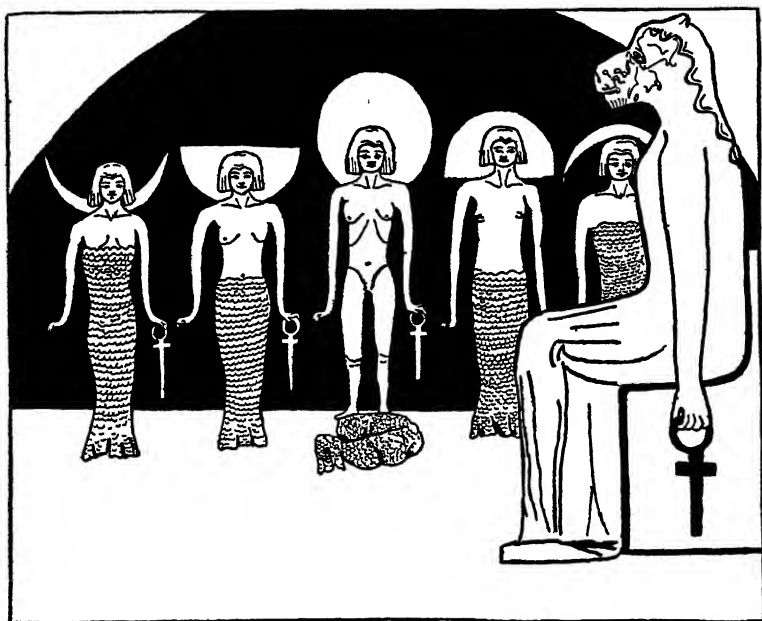


Fig. 43. The Phases of the Moon. This picture was drawn by a modern woman to illustrate a dream.

that both Atargatis and Derkato, a form of Ishtar, were sometimes represented with fishes' tails. (See figure 8.) Possibly this representation of the goddess signifies the extreme unconsciousness of much of feminine instinct. For the fish is cold-blooded, very far from human. It acts in accordance with the laws of its own nature entirely without scruple. The fulfilling of its instinct is all that counts, the effects even of its actions are not recognized as such. When, therefore, the goddess is worshipped as half fish it must be this blind adherence to natural law that is venerated. Not a law recognized intellectually and respected by a conscious act of the will, but the law which moves unseen in the watery depths of the unconscious which can only be followed by a blind devotion. To us with our

Western viewpoint such a following of unknown laws seems entirely unredeemed, quite unhallowed, but to the ancients a service of this character was highly meritorious. They did not, of course, take such an attitude of blind devotion as the guide to conduct in daily life, but only as a religious act of self-sacrifice to be performed perhaps once in a lifetime only, or in some cases as a ritual which recurred from time to time.

In this picture the fish-garment covers the woman's body, one-half or three-quarters, whatever the phase of the moon may be to which she is related. At full moon she steps completely out of her fish-skin, she is the bright or 'light' woman, completely revealed, entirely human. It might be supposed that during the period of the dark moon she would be completely fish, entirely under the dominion of instinct. In the picture the dark moon, the dark woman, would stand behind the Sun Goddess, Sekhet, Goddess of Life. But this phase is not shown, for this phase of the woman is taboo; it is non-human, dæmonic; it may not be spoken of, nor may it live in the light of day. It belongs to the sphere of the woman's mysteries. For a man to look upon a woman then is "sickness and death."

The dæmonic, non-human aspect of woman, can be translated into the terms of everyday experience somewhat as follows: If a woman acts, in any situation, as nothing but female, "yin," refusing to give expression to the human considerations which would moderate her yin-like effect, she catches the man by *his* instinct. He is very apt then to get ensnared in a way which undermines him. Such a situation has often been described in novels and plays where a woman uses her power over a man to induce him by means of her sex-appeal, to stay with her when his duty or honour call him away. The typical story is that he must join his regiment. When he goes to say good-bye to her she coaxes him to remain or is so alluring that he forgets his obligation and the army entrains without him. All

true women blame the woman who acts in this way, rather than the man. They know that such an action takes an unfair advantage of the man's vulnerability.

A woman who truly loves her man feels under an obligation not to tempt him by her feminine charm, but to safeguard his honour. She will in the circumstances described above, even hide her attractions, veil herself, so that by her self-discipline he may be released to follow the path of discipline too. Sometimes a woman is not conscious of the power of this feminine, this yin, quality in herself. Then a disastrous effect of this kind may come to pass while she remains unaware of the part she has herself played in her lover's undoing. Other women are quite aware of their power over men and use it unscrupulously for personal advantage. Such a woman seems to offer the man love and understanding while in reality she is only giving the rein to her own desire for power. If such a woman would stop to question her own motives she might readily see that her pleasure lies chiefly in the satisfaction of her vanity fed by his flattery and in the sense of importance she gains from his infatuation.

A more conscious, more developed woman knows of this danger, and is scrupulously careful to guard against producing such a disastrous effect. For only through the discipline of desirousness can love and psychological relationship between man and woman be safeguarded. Such a woman does consciously and voluntarily what the primitives sought to accomplish through their menstrual taboos. For it might well be said that a woman who allows her yin-like nature to act in an unrestrained way is in a dangerous state and should be segregated. She is a public menace. The Hindoos, whose allegorical sayings stand between the concretization of the primitive and our Western psychological abstractions, were aware of the

danger of the dark aspect of woman's nature. In the *Satapatha Brahmana* it is said that when the moon is dark it comes to the earth and waits in the place of sacrifice. During that time men must fast. For to suffer from this coming of the moon power and yet not to give way to it requires self-discipline, sacrifice of the egotistic desires, sacrifice of auto-erotism. On the man's part, of the auto-erotic desire which demands physical satisfaction whenever sexuality is aroused, and on the woman's, sacrifice of the self-love which always seeks to possess the man and which can be so easily flattered by the ease of his conquest. The ego takes as its own that which happens of itself, by the power of the moon. This attraction between a man and a woman is, however, a non-human effect. If it is mistaken for human love it can only cause unhappiness and disaster. The ancients have left it on record that men must fast when the moon comes to the earth, that they must refrain from self-indulgence, and for women more elaborate rituals have been prescribed by means of which that which belongs to the gods can be given to them and thus be separated from that which belongs to human beings.

The woman who dreamed this dream did not know these things. The meaning of such a dream can only be sensed at the time, but bit by bit life reveals its significance. These significances are not visionary, unreal imaginings; they are intuitively perceived *realities* which condition this woman's unconscious functioning. But we can go a little further than that, for this picture takes on the form of an impersonal myth, it corresponds to the myths of the Moon Goddess found alike in ancient times and among primitive peoples. It is, so to speak, a modern myth, an expression by a modern woman of psychological facts which function in the depths of all women, expressions of the feminine principle, the Eros. On this

principle all womankind, and the individual woman also, is based, her experience of life itself is coloured by her moon-like changes.

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CHAPTER XIII

THE VIRGIN GODDESS

DURING the long ages of human history woman has gradually evolved out of the purely instinctive stage which is still represented by the dark moon. The tendency to function indiscriminately from the animal-like level of her feminine nature has been checked by the conventional laws which gradually grew up and have been in force for so long, regulating especially the behaviour of the sexes towards each other. For the dæmonic, non-human manifestation of instinct is like a tide, which can easily swamp all human values. The conventional standards were established, indeed, to prevent such inundations. For when the tide of unconscious instinct rises it can sweep away all human safeguards and destroy all those values which have been laboriously built up throughout the ages of civilization.

Life within the limits of the conventional code has become so mechanical and sterile, however, that many people, today, are seeking again a direct contact with the sources of life which can grow out of a freer relation to instinct. Women in particular, have rebelled against the restrictions imposed upon them by the moral requirements of the Victorian age, which have indeed seemed to be especially unfair to them owing to the different standards in vogue for men and women. But as soon as a woman releases herself from the purely conventional ways of thinking and acting this non-human aspect of instinct begins to well up within her. Perhaps for the first time in her life she finds herself attractive to men, able, without herself being in-

volved, to attract them and hold their attention. By allowing herself to act according to instinct without conscious criticism of what she does and without paying attention to the implication of her words and deeds, she becomes the medium of the eternal feminine which is irresistible to a large proportion of men. The uprush of feminine instinct in such a woman may be like a flooding from the unconscious which threatens to swamp all the specifically human values which she formerly seemed to possess when she controlled her life by conventional standards.

The rising of instinctive femininity which sweeps through a woman as part of the experience of her moon-like quality, if left to itself would reduce her from the human level to that of an instinctive animal. The myths of the moon and the picture described in the last chapter, suggest that it would make her into a fish. She would be in fact, in her effects, much like a mermaid, or one of the Sirens who are proverbially the undoing of men. These mythological creatures, half fish, half women, are represented always as concerned only with themselves, they are auto-erotic. They conquer men not for love of the man, but because of a craving to gain power over him. They cannot love, they can only desire. They are cold-blooded, without human feeling or compassion. Instinct in its dæmonic form, entirely non-human, lives through them. This unmediated instinct-living has a strangely attractive effect on men, it catches their attention and infatuation. Such women steal the man's soul, but they do not themselves experience the passion, the desires, the griefs, of instinct. The lower part of the body is fish, not woman.

This aspect of feminine nature corresponds, perhaps, to the coldness of the moon. For the light of the moon is said to be cool and moist, it is the sun whose light is hot. For the sun shines by its own light, while the moon's light is only reflected.

The sun is bright and hot in itself ; the moon in itself is cold and dark. The sun has everywhere represented the masculine or yang power, the moon the feminine or yin. Yet we are not accustomed to think of a woman as being cold and a man hot. It is only in this fish-like phase that she is cold and moist. Men are generally considered to be relatively without feeling, that is, cold ; and women, who are actuated so largely by feeling, are considered warm or glowing. But while men can be cold and materialistic on the business side of life, it is well to remember that there is a type of woman who can be terribly cold on the feeling side. In his *Cakes and Ale*, Somerset Maugham has coined a phrase which conveys the exact shade of meaning, "A woman with a heart of gold and an eye to the main chance."

These are the women who play the rôle of anima to men, as a game, a technique, deliberately repressing their own reactions so that they may the more surely get what they want. This subject has been discussed at length in the chapter "All Things to All Men" in *The Way of All Women*.

It is relatively rare to find a man who is not touched to warmth in an erotic situation, but there are whole classes of women who, even while living erotically, are as cold as icebergs and as calculating as stock-brokers. The coldness of the moon and the heartlessness of the Moon Goddess symbolize this aspect of feminine nature. In spite of its lack of warmth and its callousness, partly perhaps because of its very indifference, this impersonal eroticism in woman is almost irresistibly attractive to man. Her real indifference to him and to his welfare, except where it concerns herself, is often hidden under an exceedingly personal manner and apparent concern. If the man is immature in his own emotional development his feelings remain sentimental, and he will be flattered by this apparent interest in his intimate and personal life. He will feel that this woman has a peculiar connection with him in things which are ordi-

narily secret, which only a mother knows or cares about. It gives him a curious feeling of warmth and closeness, almost a sense of body contact which is well-nigh irresistible. In this way the woman finds a chink in his personal dignity and reserve through which she can enter. She touches him where he is soft and yielding, where his defences do not serve him any more. His conscious judgment of the situation and of her character is nullified, lulled to sleep by the narcotic of this animal-like instinctive contact. He is readily misled by the ease of this intimacy into the delusion that she has some, almost uncanny, knowledge of him, for she seems to know all about him without his having to tell her anything. This knowledge seems to constitute a deep bond between them and it is often taken as evidence that there is an inherent similarity in their natures. The man feels her to represent his other self, his inevitable mate. And it does not occur to him that he has been the victim of a trick. The personalness of his own feelings has betrayed him. He is vulnerable because of his own lack of development in relation to the non-personal Eros. Only by creating a relation to the feminine principle, the Eros, the moon goddess of love, can he learn to distinguish between the false and the true in a woman's attitude to him.

Strangely enough women can produce this almost magic effect on men most readily when they are themselves least involved, or are involved only on a power basis, seeking conquest not love. When the woman herself is immune to love, and regards it only as a game, a technique, she plays the rôle of Siren to greatest advantage. The more impersonally skilful she is the more likely is it that the man will get hopelessly enmeshed.

For this reason the woman who finds her satisfaction in life through the attentions she can command, and the emoluments which come to her from the admirers she attracts, must not fall

in love. Only so long as she herself is not emotionally involved can she control the situation. If she falls in love she becomes at once, through her own participation in the hopes and fears, the joys and griefs of her love, a part of the plastic material of life. She is no longer an impersonal actor in the human drama but is herself the one acted upon.

In the play *Maya* just this outcome is shown. The heroine is a prostitute, presented in her various relations to a whole series of men. She can play the rôle of mother, wife, sweetheart, meeting each man and comforting him according to his need. But when the man, who had loved her in her girlhood, comes and demands that she show herself as she really is, all her ability to carry the situation vanishes. She is overcome by hysterical emotion and frantically tells him to go. In face of his reality she can no longer play a rôle, converting herself into the particular woman-phase he desires, and she finds herself pitifully, tragically, incompetent to be a real person. For she has wasted herself in a power game and now there is no "herself" that she can be.

A woman of this kind is never profoundly or spontaneously aware of herself and her own instinct. Femininity shows itself in her only in the presence of men, either in response to the man's desire or quite as often, as the expression of her own desire to conquer him. Her sexuality has been pressed into the service of her ego and functions as a part of her desire for power. Such a woman has no deep instinct or passion of her own. Her mood and her actions merely reflect the man's wishes. She has no individual contact with the Eros principle and in the absence of his desire she can bring him nothing. She has a technique for catching his interest ; her own involvement is not erotic but depends on the desire for ego and power satisfaction. A woman of this kind may be aware to some extent of the nature of her own involvement or she may be most amazingly un-

aware. She may even be convinced that she falls in love with the various men whom she meets and subdues. But if the situation progresses to a point where something more is required of her than dalliance, the true character of her emotion is likely to be revealed. When put to the test of life, the real selfishness and coldness of her nature will certainly show themselves. If, for instance, she marries one of her 'conquests' he will soon discover that her idea of love is that she should be waited on and pampered, while he is expected to offer unflagging devotion, which must not waver even when she pursues her 'mission' of being kind to other men, that is, when she continues to subdue the hearts of all the men who cross her path. And indeed her cold-blooded exploitation of his love does not stop at this point, for when love-making should give place to the fulfilment of passion, she usually proves to be cold or even entirely frigid. A woman of this kind is in fact aptly symbolized by the mermaid whose cold and fishy tail is the dark and sinister reality underlying the charming naivety represented by her perpetual preoccupation with comb and glass.

This aspect of feminine nature is represented by the dark moon, or the very early phase of the new moon. When a woman lives in this phase of her nature only, she is not individual, not human. She is, instead, the personification of a nature force, or rather, perhaps one should say that her effect on men is *as though* she were a force of nature.

Primitive man placed a taboo upon woman in order to control the demoralizing effects of her moon nature. To him she was particularly dangerous during menstruation, which was believed to be the time of the moon's greatest influence upon her, and so she was segregated at that time. At other times, in most primitive communities and under most ancient religions she was freed from the taboo. Under Islam, however, where the crescent stands as the symbol of the whole religious culture and

where the 'Black Stone' of the Great Mother is still the most sacred object, enshrined and worshipped in the Ka'aba at Mecca, the taboo on women is carried to its greatest extreme. Women, under Mohammedan rule, are not only secluded during menstruation, but must live their whole lives behind the veil.

The Mohammedan attitude to woman is unique and is very interesting in this connection. For side by side with their seclusion stands the doctrine that women have no souls of their own. The crescent as used in Islam expresses the non-human aspect of the feminine principle. It is the divine or dæmonic factor in woman, corresponding to the man's anima which is not a human being, an actual woman, but is a feminine nature spirit. The human being in the man is male. It is his soul that is female. Women as carriers of the anima projection, are to men personifications of this non-human feminine being, which has been represented in myths and in ancient religions by the dæmonic Moon Goddess. In this capacity woman should perhaps rightly be considered taboo. Ancient peoples, like the primitive tribes of today, did not differentiate the psychological effect women sometimes produced, from the obvious physical changes they observed, but instead explained the emotional disturbances by reference to the bodily condition. Acting under this very natural misapprehension, they placed the taboo on the woman when she was menstruating. But Mohammedans seemed to feel that women were always in this dangerous state, as though they had never emerged from the waters of the unconscious instinct but were still half fish at all times. Consequently, in the Islamic system women are not considered to be human beings with human souls, they are instead merely the personification of this dæmonic nature force. To Mohammedans women are nothing but *Yin*, not human beings with a yin-like nature.

In Zenanas and Hârems where women live secluded in this way, the erotic side of life comes to have an importance quite unknown in countries where women have greater liberty. The emphasis on the moon aspect of women seems to have forced them into being nothing but *Yin* creatures. For in the Islamic system not only has the woman no soul of her own, but according to the Prophet, "The woman is a man's garment." She is recognized only as the personification of the man's anima and is accorded a place in heaven only as the spouse of her husband. This psychological attitude is represented not by the moon in its changing phases but by the crescent.

When the moon is seen as crescent the rest of the moon's disc is dark and is for that reason not visible. It is not that a black body is to be seen in the sky. We know that the moon still exists but we cannot see it. At the most the whole circle may be outlined, perhaps, by a faint luminous line, but the dark side of the moon, by far the larger part, is not clearly visible. This might be interpreted, perhaps, by saying that the dark side of the woman's moon-like nature should remain obscured. It is not only dark in its nature but should also be hidden. It is a thing *in* the night, and should not be dragged out into the light. In the picture of the Phases of the Moon reproduced in figure 43, the woman representing the dark moon is hidden from view. It seems as if this modern woman's intuition taught her that the dark aspect of the woman's cycle should remain a mystery. In fact, if an attempt is made to bring these obscure movements of the feminine spirit too clearly into the light of consciousness, they either disappear from view or they become hostile and take on an evil aspect.

The dark moon was, indeed, always considered to be negative, even hostile to man. For instance Hecate, the dark moon goddess of Greece, was greatly dreaded on account of her evil tendencies. When she was served at certain phases of the

moon with food, a service called Hecate's Supper, the food was taken at dead of night to the cross-roads and there left on the ground. The worshipper then withdrew from the place without looking back, for he must not see the moon goddess in her dark phase. Similarly the moon aspect of woman must not be looked at.

Until their recent emancipation, Turkish women, in whom this dark aspect is felt to be so predominant, were always veiled completely before men, but even before women they would not discard the small veil which hangs over the neck behind, because they felt it to be particularly immodest to expose the nape of the neck. Possibly the nape of the neck symbolized to them that which is behind, that is, the back of the psyche, the unconscious, which must not be exposed. Owing to its position the woman herself naturally cannot see it, but being aware of the dangers that result if others see it she conceals it with care.

With modern Western peoples there is no longer a question of the need to segregate women at the menstrual period for fear of physical contamination, nor is there any question of secluding women at all times, as the Mohammedans have done, but a problem in regard to the dæmonic attraction of women, who are in the psychological condition, which we have been considering, still remains unsolved. In the past this situation was taken care of by providing all young and attractive women with chaperones and duennas, who sought to safeguard their charges by careful surveillance from the more serious indiscretions into which their own undisciplined feminine instinct might be expected to lead them. Today, chaperones are out of date and young people are given complete freedom to experiment with life as their impulses dictate, a freedom which is also not infrequently taken by their elders, who might be expected to have a deeper understanding of life. Understanding of life, however, is only gained through a knowledge of oneself and

one's own motives, and where a woman's development is still so immature that she is compelled by impulses arising from the unconscious to attract and dominate men through the power of her feminine instinctiveness, she has no consideration to give to more human values, but acts in a purely egotistic and destructive fashion.

Feminine instinctiveness is not necessarily destructive, however. If it is used in a human way, made to serve the ends of human love and cultural development, it is a force of great value. It is not evil in itself ; but neither is it good in itself. It is energy, which can be used for either good or evil. Energy if left to itself, however, produces only non-human effects. It always runs downhill, it never builds up. Human intervention is needed to convert energy into work, through which something of value can be achieved. So that when a woman gives herself over to the flow of this instinctive energy neither love, nor psychological relationship will be the outcome. When related in this primitive way to instinct she is a social danger. But we have no system for protecting men from her baneful influences and she is as a rule the last person to recognize the evil effects which follow in her train, consequently she is not likely to undertake to abide by "taboo" regulations of her own free will. Furthermore men rarely recognize the danger either, so that they do not want her segregated, at all events until after they have been so severely burned that they become embittered against the whole sex. But women are usually not slow to recognize when one of their number is in this stage of development and they do attempt in a rather unconscious way to build a psychological wall about her. The older and more experienced women say that she will probably get over it, while the younger ones, who are most likely to suffer on account of the vulnerability of their men, are usually hostile to her.

Sometimes the woman herself, may come to realize what is happening, either because of the barrier which grows up between herself and other women, or more often, because of the repeated disasters which follow her infatuations. In this way she may become disgusted with herself and long to change. H. G. Wells once wrote a story about a mermaid, who fell in love with a human man who came to bathe near the rocks where she was wont to sit combing her hair. For the first time in her life she really fell in love. But she was a mermaid, she could not love as a human woman would. For all her longing she could never become a "real-maid." All she could do was to lure her lover to a watery grave.

The "mermaid" phase of the modern woman may denote a complete lack of psychological development, the woman having remained in an animal-like at-one-ness with nature which has never been broken by any human awareness, or, perhaps more often, the woman of today comes into this state because she has found the conventional ways of behaving entirely sterile, dry, infertile, like the Wastelands of the Grail legend. The coming of the flood of instinct resembles the deluge through which Ishtar brought moisture to the desert land. But in the myth her children all became like the fishes of the sea, truly a cause for lamentation. No woman, however, would wish to go back to a conventional attitude as a means of controlling the dark feminine force which acts through her. She knows from her experience of the power of the goddess that the conventional woman is no true woman, is, indeed, little more than an automaton. But as soon as she had released herself from the yea and nay of Mrs. Grundy, she found herself immersed in instinctive desires and ways of acting which threaten to drown all that is human in her. She cannot go back but must ask herself whether there is any way forward. Can she be saved from drowning in the flood, and yet not lose

the values of the life-giving moisture. In the moon myths this question is answered. It is repeatedly recorded that when the moon sent the deluge upon the earth she also provided a means of salvation, a boat which carried the chosen ones of her children to a new world where they could live redeemed lives. The boat that she provided was an ark, a crescent moon boat, and in this her people were carried to the sun, the place of warmth and light.

We have to ask what is the psychological meaning of this ark, this crescent boat. Surely it means that redemption from the cold-blooded attitude of the unconscious waters of instinct, representing the dark of the moon, is to be found by gaining a different relation to the moon goddess. To be saved in the boat of the goddess is not the same thing as being engulfed by the waters of the moon. To climb into her boat means to become one of her company. It is a religious symbol with which we are very familiar. The salvation is to be found by taking a new attitude towards the power of instinct, involving the recognition that it is, in itself, not human, but belongs to the non-human or divine realm. To enter the boat of the goddess implies accepting the uprush of instinct in a religious spirit as a manifestation of the creative life force, itself. When such an attitude is attained, instinct can no longer be regarded as an asset to be exploited for the advantage of the personal life, instead it must be recognized that the personal I, the ego, must submit itself to the demands of the life force as to a divine being.

The chief characteristic of the goddess in her crescent phase is that she is virgin. Her instinct is not used to capture or possess the man whom she attracts. She does not reserve herself for the chosen man who must repay her by his devotion, nor is her instinct used to gain for herself the security of husband, home and family. She remains virgin, even while being goddess of love. She is essentially one-in-herself. She is not

merely the feminine counterpart of a male god with similar characteristics and functions, modified to suit her feminine form. On the contrary she has a rôle to play that is her own, her characteristics do not duplicate those of any of the gods, she is the Ancient and Eternal, the Mother of God. The god with whom she is associated is her son and him she necessarily precedes. Her divine power does not depend on her relation to a husband-god, and thus her actions are not dependent on the need to conciliate such an one or to accord with his qualities and attitudes. For she bears her divinity in her own right.

In the same way the woman who is virgin, one-in-herself, does what she does not because of any desire to please, not to be liked, or to be approved, even by herself ; not because of any desire to gain power over another, to catch his interest or love, but because what she does is true. Her actions may, indeed, be unconventional. She may have to say no, when it would be easier, as well as more adapted, conventionally speaking, to say yes. But as virgin she is not influenced by the considerations that make the non-virgin woman, whether married or not, trim her sails and adapt herself to expediency. I say whether married or not, for in using this term *virgin* in its psychological connotation, it refers not to external circumstances but to an inner attitude. "A woman who has a psychological attitude to life which makes her dependent on what other people think, which makes her do and say things she really does not approve, is no virgin in this meaning of the term. She is not one-in-herself but acts always as female counterpart or *syzygy* to some male. This "male" may be an actual man, her father, or husband, or some man whose opinion she esteems very highly, or it may be some quite abstract *idea* of what people think, or an even more remote opinion, formulating itself as "one must do this to be liked," or "a girl should act thus and so if she wants to get married." These ideas and opinions are manifestations

of the male within her, her own animus, and she is related to this psychological male in much the same way as many married women are related to their husbands.¹ A woman with such an attitude is not one-in-herself, she is dependent upon someone or something outside her own psyche. Her qualities and characteristics are determined by that other just as the characteristics of the Egyptian goddess Nut were dependent on those of her syzygy Nu, or the Latin Fauna on Faunus. The woman who is psychologically virgin is not dependent in this way. She is what she is because that is what she is.

This sounds, perhaps, unattractive. And if the motive that displaces the law of convention is merely egocentricity the cure would indeed be worse than the disease. The step, intended to release from the bondage of society, would prove to be a repressive one, leading away from a disciplined and civilized state into barbarism. But when the motive is not a personal one but is concerned with a non-personal goal, namely, with gaining a right relation to the 'goddess,' to the principle of Eros, the result is redeemed from egotism and selfishness. The truth in the woman's action then has the tang and headiness of an intoxicating drink, while she herself is seen to be not an egotist but a personality of more profound significance.

How then can an ordinary woman release herself from her ego orientation? It is so natural to be on the lookout for the main chance, to want to make the best of life for oneself. How can one differentiate?

The ritual of the virgin goddesses demanded a *hieros gamos*, a sacred marriage in which the woman's sexual and love life was dedicated to the goddess herself through an act of prostitution performed in the temple. In the days when the worship of the

¹ See Harding, M. E., "The Ghostly Lover," *The Way of all Women*, Longmans, Green & Co., 1933.

Moon Goddess flourished there were not only *secular* harlots who practised "the oldest profession in the world" for their own economic advantage and in response to a social demand, but in addition, as we have seen, there were *sacred* harlots, whose earnings were not their own property but belonged to the goddess whom they served. The occupation of these women carried no social reproach, on the contrary they were held in honour, and indeed every woman, high or low, was obliged, in certain countries, to prostitute herself in the temple once in her lifetime.

These practices seem to us with our Puritan background, merely licentious. Yet we cannot overlook the fact that they were developed as part of a religion, a means of adaptation to the inner, spiritual, or psychological realm. The prostitution practised in the temple was not secular, it was sacred. Religious practices are based on a psychological need, the inner or spiritual necessity is projected to the world of concrete fact and there it is met through a symbolic act. If the rituals of prostitution are examined in this light it becomes evident that the ancients felt it to be essential that every woman should once in her life give herself, not to one particular man, for love of him, that is, for personal reasons, but to the Goddess, to her own instinct, to the Eros principle within herself. In that *Hieros Gamos*, that holy matrimony, it did not matter who the man might be, provided only that he was *not* the chosen man. He must be a stranger. It did not matter even what kind of experience the woman had. The man was not chosen for his virility, as a fit impersonator of Priapus. The temple of Ishtar, or of Aphrodite would have been frequented indeed, by men in need of strengthening; the old and others, whose virility was failing, would naturally seek a renewal of their waning powers in the precincts of the Goddess who gave "fertility to man and beast."

For the woman the significance of the experience must have lain in her submission to instinct, no matter in what form the experience came to her. ;

In the myths of the Moon Goddess these psychological realities are expressed in concrete form, and ancient man lived them in actual fact. He projected his psychological content and was compelled to live his symbolic drama *as though* Ishtar and Aphrodite were actual anthropomorphic goddesses ; *as though* the demands of the feminine principle were to be met through external action. He was incapable of recognizing in them, as we are increasingly doing today, psychological principles which make demands upon us for changes in our psychological attitudes. A modern woman in seeking to establish a relation to the "Moon Goddess" or feminine principle within herself may have to submit to her own instinct, recognizing it not just as an intellectual concept but in fact, as a determining influence in her whole life ; or she may need to accept the Eros order of *relatedness* and submit herself and her own wishes to that order.

In the ancient world only a few women lived their lives as prostitutes in the temple of the Moon Goddess ; while the average woman played this rôle only once in her life. This act involved taking the responsibility of her own instinctual life upon herself. She performed her part because *she* needed to. Her act concerned her relation to the goddess of love and did not concern her relation to a husband, possible or actual. It had nothing to do with her economic security, as marriage had, but only with her relation to her own instinct. It is the hardest thing in the world for anyone, for a woman especially, to acknowledge and accept her love for another human being if it is not reciprocated. It is far easier to reject the love, to say "I don't care for him either," or "he is not worth breaking one's heart over," or even to repress the love altogether and keep one-

self entirely unaware that anything more than the surface has been ruffled. But the woman who is virgin, and who has performed the sacred marriage in the temple of the goddess, will not act so. She, realizing that the love aroused in her is a manifestation of the goddess of love, will recognize it and the suffering that it brings, as part of her experience of the feminine principle. Indeed it may be that the recognition of her own love, unreturned on the human plane, may itself be of the nature of the *hieros gamos* the marriage with the god which makes women virgin. Philo of Alexandria wrote many years ago : "For the congress of men for the procreation of children makes virgins women. But when God begins to associate with the soul, he brings to pass that she who was formerly woman becomes virgin again." The same idea is expressed in a sonnet by John Donne who lived from 1573 to 1631. It is as follows :

"Yet dearly' I love you, 'and would be loved faine,
But am betroth'd unto your enemye .
Divorce mee, 'untie, or breake that knot againe,
Take mee to you, imprison mee, for I
Except you 'enthrall mee, never shall be free,
Nor ever chaste, except you ravish mee."²

These things seem to say that psychological virginity can only be attained through the ravishment of a god, through a *hieros gamos*, or holy matrimony. The accompanying pictures were drawn by modern women who had experienced something of the kind. These women were not artists as is clear from the crudeness of the drawing. The first picture (figure 44) was drawn by a woman who had not at that time had any psychological analysis. She drew the picture in an attempt to understand the meaning of a crisis through which she was passing.

² Donne, John, "Sonnet," *Oxford Book of Mystical Verse*, p. 15, edited by Nicholson, D. H. S., and Lee, A. H. E., The Clarendon Press, Oxford, 1917

Her emotion expressed itself in the words of Donne's poem with which she was familiar. The second picture (figure 45) was also drawn by a woman, who, however, had already had considerable experience of the unconscious through analysis.



Fig. 44. This picture entitled "Nor Ever Chaste Unless Thou Ravish Me" is an unconscious drawing made by a modern woman to express a mood of emotional disturbance whose nature and meaning she could not understand.

She too painted her picture in an attempt to clarify what was the nature of the emotion that she was experiencing.

Pictures drawn in this way to express an emotion whose nature and cause are unknown, are not produced as works of art, but solely as a means of clarifying and making conscious the unknown factor in the depths of the psyche whose presence is only felt through the emotional disturbance it produces. They

are technically called 'unconscious drawings' although naturally they are not produced in a state of unconsciousness. The term merely means that they are drawings of something which is relatively unknown and whose significance is usually entirely obscure. They portray, in fact, images which arise from the unconscious much as the images of dreams do. To occupy oneself with these images through the actual work involved in painting the picture has a curious effect. In the first place the image itself becomes clearer and more definite, it frequently seems to come to life and may begin to move and change its character during the actual process of painting, so that it may be necessary to paint a second picture or even a series, showing how it evolves. At the same time the mood or emotional conflict becomes clarified. It also changes and develops with the

change in the unconscious image. Consequently when a woman in an emotional crisis or conflict has painted a picture such as the above, she usually finds herself greatly released, even if she does not understand what it is she has drawn. If she can come to understand the significance of her drawing she will naturally be still further relieved, for the painting is like an oracle, which has come from the depths of her own being, and contains a wisdom which is beyond her present conscious attainment.

In both the above cases the picture represents the woman's present suffering in the guise of a ritual, having a religious, that is, a spiritual or psychological significance. These women were each suffering a sense of being in some way "ravished" by life or by the circumstances in which they were placed ; that is to say, their love, their interest, their emotional investment in life, was bringing them no return in the values that this world holds dear, human love and understanding, or other recognition. The picture of this suffering showed in each case that the human frustration was like a



Fig. 45. An "unconscious" painting made by a modern woman in an attempt to clarify an emotional experience whose nature was not clear to her.

ing showed in each case that the human frustration was like a

ravishment, which was being committed, not by some hostile or destructive force but by a bird, the Great Heavenly Bird, messenger of the moon, the Dove of Aphrodite. The outcome of such a ravishment should be that a child will be born. And indeed, in the case of both these women, a new attitude of great psychological value and importance did actually come to birth, in the months that followed this experience.

In Christian symbolism a similar idea is familiar to us in the Spirit of God who is the Holy Dove. In certain mediæval paintings the Conception of the Virgin Mary is pictured, much as in these modern drawings, as a ravishment by the Holy Dove. This image seems to express a universal fact of the human psyche, found alike in the religions of the ancient moon goddesses, in mediæval Christianity, in the mystical writings of ancient philosophers, and of Elizabethan poets, and, today, in the unconscious drawings of modern women. These things seem to say that woman can only become one-in-herself when she is fully awakened to the possibilities slumbering in her own nature, has experienced what it is to be set afire with passion, carnal and spiritual, and has devoted her powers to the service of the god of instinct. Then when the non-personal, the divine energy has been aroused in her she attains chastity of soul, singleness or wholeness of her being, by dedicating her deepest emotion to the gods of instinct, by whatever name she may call them.

In this way she releases herself from her ego-desirousness, from her identification with her own instinct and its needs. This is the meaning of the Union with God, the sacred marriage in the temple of the goddess of the moon, who is always also deemed goddess of sexual love. She is source of the power to love as well as of the power of fertility. It will be recalled, for instance, that when Ishtar was absent from the earth on her journey to the underworld, sexual love among men and animals

alike, disappeared completely. Men could not love without the presence of the goddess.

Carnal love between man and woman faded away in her absence. Her return brought back to the ordinary man and woman the capacity to love, as it did also to the animals. But to the chosen few her return brought something more. Those who were initiated to her mysteries attained a share of her power, her nature, within themselves, they partook of her nature through a mystical union with her. We are familiar in our Christian teachings with the idea of union with God to be attained through specially ordained sacraments. Baptism, immersion in the waters ; Communion, the sharing of consecrated food, eating of the body of the God, are dramatic representations of stages of initiation, which are lived in an actual ritual of the outer life and have as goal, union with God. In the Roman and Greek Catholic Churches marriage, also, is considered to be a sacrament, the actual sexual union of the man and woman is taken as a symbolic union of the soul with God. The idea of union with God, of a sacred marriage, a *hieros gamos* is carried a step further in symbolic evolution when a woman becomes a nun, leaving the world and dedicating her life to the service of God. A symbolic marriage is then performed, she takes the veil and becomes the Bride of Christ.

To the Christian mystics the sacraments were lived not only in the rituals of the Church but also in the inner and secret experiences of their private meditation. The theme of the divine union and of Christ as the Heavenly Lover, Bridegroom of the Soul, pervades much of the writings of the saints. The terms in which these mystical experiences are couched can leave little doubt that the spiritual experience was closely connected with an actual erotic involvement although not with a human partner.

In the religious practices of the Magna Dea, as we have already seen, a similar erotic experience, a marriage in the temple, formed part of the initiation, and certainly in the later days of the initiation to Isis, as described by Apuleius, the revelation of love as distinct from desire, formed the central teaching of her mysteries. Then again the Moon God of Babylon, was known to his ordinary worshippers as Sinn, but he had also a secret or cult name which was only revealed to initiates. This name was Wadd, which means friendship or love. In the ancient religions the symbolic drama of the gods, that is, of the spiritual or psychological life, was completely projected, so that the rituals were lived in concrete form. Little by little through the ages, as man's psychic life has come to be recognized more clearly as within, these rituals have become more and more separated from concrete reality, have become more and more symbolic. This is naturally a great step in advance, but it carries also a danger, for if the ritual loses entirely its connection with the instinctual sources from which it arose, it loses its power to renew or redeem, for it has become merely an abstraction and has lost its connection with the primal sources of life. In these days, when we have grown so far away from our humble beginnings, we need to contact again these life-giving symbols.

The relation between man and woman, under Islam is represented, as we have seen, by the crescent, emblem of the almost non-human desirousness of instinct, hardly emerged as yet from the flood waters of the unconscious. This seems to represent the level of development of the ordinary man and woman, but the Sufis, the mystics of Islam, have progressed much farther in their psychological development and understand more clearly the inner meaning of their own religious symbols. They speak much in their teachings of the love of God, which they differentiate into three stages, *Rida*, satisfaction ; *Shavq*, longing ; and

Uns, fellowship or intimacy. These they take as a drama, outwardly lived, which represents the progressive stages of union with God. Rabi'a, a woman mystic who lived about the eighth century A.D., wrote the following poem about the third stage of love, *Uns* or intimacy ;

"I have made Thee (God) the Companion of my heart,
But my body is available for those who desire its company,
And my body is friendly towards its guests,
But the Beloved of my heart is the Guest of my soul." ³

In this poem is expressed the attempt to achieve a transformation from the concrete, the material, into the unseen, the spiritual. For the spirituality of the woman must be distilled from the concrete experience ; it cannot be obtained directly. This distillation process is discussed in the *Yi King*, the sacred book of the Chinese, in the homily on the *Cauldron*. To the Chinese the cauldron has the same significance as to the alchemists, it, like the Grail, is the vessel of transformation, or as the alchemists would say of transmutation. It reads : "Everything visible must continue and advance into the invisible. . . So culture reaches its summit in religion." ⁴ In the case of the experience of love of which Rabi'a speaks, the attempt to obtain transformation is by the downward going road. For the Moon, Goddess of women, is Queen of the Night, and the dark moon leads even to the underworld. Mystics in all ages have recognized that transformation may take place through the downward going road, although we, with our Western philosophy of progress, advance, and the increased control of life through rational science, have lost sight of this fact. The Gnostics said for instance : "To go up or to go down, it is all the same," and William Blake wrote that it matters little whether a man take the right road or the wrong one, provided he follow it sincerely

³ Smith, M., *Rabi'a, The Mystic*, p. 98, Cambridge University Press, 1928.

⁴ Wilhelm, R., *I Ging*, Hexagram 50. Translated into German from the Chinese.

and devotedly to the end, for either road may lead him to his goal. So here, too, we must recognize that, although the road of the Crescent leads downward, yet it also may lead to transformation of the personality, to a real re-birth of the individual.

The moon stands indeed, for the great principle of transformation through the things which are lowest. That which is dark and cold and moist, which hides from the light of day and from man's enlightened thinking, holds also the secret of life. For life renews itself again and again and when at last, through his repeated experiences, man understands, he will grasp the inner meaning which until that moment lies concealed within the very texture of the concrete happening. For the ritual of the *hieros gamos* is religious. Through the acceptance of the power of instinct within her, while at the same time renouncing all claim to possessiveness in regard to it, a woman gains a new relation to herself. The power of instinct within her is recognized as belonging not to herself but to the non-human realm, to the goddess, whom she must serve, for whom her body must be a worthy vessel. Through such an attitude she is transformed. The conventional control of her egotistic desirousness is no longer needed because it has been in actual fact transformed. What was formerly "I want, I must have" has been replaced by the capacity to love. And the woman instead of being merely a manifestation of nature, a mermaid, is reborn a human being with a human spirit.

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CHAPTER XIII

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CHAPTER XIV

THE SACRIFICE OF THE SON

THE meaning of this sacrifice in the temple, of this *hierogamos*, thus begins to emerge. Through it the woman, who has been initiated, is released from the domination of her own unconscious instinct with its desirousness and craving for power. (Through submitting to her own instinct instead of demanding that the man submit to it, she becomes virgin. In this ritual the woman recognizes and asserts, in the most emphatic and incontrovertible manner possible, that her sexuality and the emoluments it can bring, are not her own, her possession, but represent the demands of Life itself, which flows in her, and whose servant she is, her body, her psyche, is but the vehicle for life's manifestations. This is her submission to instinct.) Until she has submitted in this way she is no virgin in the religious meaning of that term and cannot be united to the Eros, the feminine principle, the Magna Dea, which should rule her from within. For, as certain Gnostic writings state, only as a pure virgin can the spirit of man achieve union with God.

The need for the dedication of the woman's sexuality in the temple was explained by Frazer, it will be recalled, in terms of the ancient conception of a god who always had need of sacrifice from his worshippers, for his power depended on the service given to him by human beings. This old concept finds a new and more spiritual expression in the writings of later religious mystics. Meister Eckhart repeatedly asserts that God needs the worship of men and is born ever anew within the soul

of the devout worshipper. Angelus Silesius says much the same and other religious mystics of many religions proclaim the same truth. So long as God is conceived of as a celestial Being entirely outside of man, absolute not relative to man, the doctrine of his dependence on the service of his worshippers is the blackest heresy. But when God is conceived of as a personification of a psychological principle it is obvious that the power of God is enhanced by sacrifices such as we have been considering. In each woman who sacrifices her personal and egotistic grasp on the emoluments which the life principle can bring her and submits herself to the movement of life within, the power and significance of the Eros principle itself, or as one might say, the power of the Moon Goddess, shines forth more clearly. When she renounces her personal claims the energy, or libido, formerly bound up with the determination to get her own way flows into the feminine truth for which she made her sacrifice. In this way, as Meister Eckhart put it, God is "born anew within the soul," the Eros is raised in this particular woman's heart to a place above her personal desires.

From this experience is born the power to love another. Before she has undergone such an initiation her love is no more than desire. She cannot even see the difference between "I love you" and "I want you to love me"; cannot differentiate between "I love you" and "I want the satisfaction you can bring me." But when she has passed through an inner experience analogous to the ancient prostitution in the temple, the elements of desirousness and possessiveness have been given up, transmuted through the appreciation that her sexuality, her instinct, are expressions of a divine life force whose experience is of inestimable value, quite apart from their fulfilment on the human plane.

It is impossible to explain the transformation that takes place when instinctive love is accepted in this way and assimilated,

for it is one of those mysterious and inexplicable changes which belong to the realm of the psychological, the realm where physical and spiritual meet. The transformation from physical to spiritual is indeed a never-ending mystery which is beyond our human understanding. It is, however, a matter of actual observation that through an experience of this kind love emerges, a love which sees the situation of the other person and can unselfishly sympathize and appreciate. The Moon Goddess in her rôle of prostitute is constantly stated to have this kind of love. Ishtar announces herself, "A Prostitute compassionate am I." Compassion is also one of the chief characteristics of the Virgin Mary, who while never spoken of as a sacred prostitute, or *hierodoule*, had certainly experienced this same ritual marriage through which she gained her title of Virgin.

The love which is born from the initiation in the temple is maternal in character. The legends and myths are unanimous in stating that the goddess as virgin conceives by an immaculate conception. The outcome of the *hieros gamos* is that the virgin is with child. Her child is the hero, the saviour, the redeemer. He is the man-god, partaking of the nature of both man and god. Psychologically, this child represents the birth of the new individuality, which replaces the woman's ego, sacrificed through the temple ritual. He is called 'the Holy Embryo,' 'the Jewel in the Lotus,'¹ he is the new personality born of her sacrifice. He is the young Moon who fights and overcomes the same devil who conquered his father. He is thus the "one who goes beyond." He represents the rebirth of hope and the possibility of transcending the past. Through the power of the *hieros gamos*, the complete sacrifice of egotism, and of the possessive attitude towards oneself and one's own

¹ Wilhelm, R., and Jung, C. G., *The Secret of the Golden Flower*, Harcourt, Brace and Company, New York, 1931.

emotions and instincts, which that ritual involves, is born this Hero-child, the ability to start again, even after disaster and failure and to start on a different level with new values and a new understanding of life.

But the Son, in the myths of the Moon Goddess, has to be considered in another aspect also. For the coming of the son refers psychologically to the relation between mother and child as well as to the birth of the possibility of the woman's own renewal or rebirth. Generally speaking in psychological and other interpretative writings this relationship is taken from the point of view of the child where the myth of his sacrifice refers to the need of each individual to sacrifice his own childishness and dependence. The problem for example of the so-called Oedipus complex has become familiar to all. The longing of the child for the protection of the mother's womb, the incestuous back-turning of his libido, are matters of everyday comment. In *The Psychology of the Unconscious*, Jung wrote of this aspect of the relation to the mother, comparing it with the necessary longing all experience in time of crisis to return to the mother depths for renewal. For the mother is the source of all life, psychological as well as physical. In his chapter on the "Dual Mother Rôle"² Jung takes up the Attis myth and interprets it in detail, showing what is the meaning, to the son, of castration and death on the tree, symbol of the mother. This aspect of the subject I shall not take up here. Jung has dealt with it far better than I could do. But the sacrifice of the son has another side which Jung did not take up in that study. He does not ask what the meaning of this act of sacrifice may be when it is looked at from the point of view of the mother. This is the question we must ask ourselves here.

The myth relates that when her son reaches manhood he is

² Jung, C. G., *Psychology of the Unconscious*, Harcourt, Brace and Company, New York, 1919.

sacrificed not in spite of her love and protective care but by the edict and consent of his mother. The young man is sometimes killed by an animal which represents the fierce and primitive aspect of the goddess herself. Adonis, for instance, was attacked by a bear or a boar, an earlier form of Aphrodite his mother. Attis, too, castrated and then killed himself because he was struck mad by his mother Cybele. Horus was wounded, perhaps even slain, by Set whom Isis would not destroy but released after he had been brought to her in bonds.

In these myths the mother is not one, she is dual. She has two aspects, in her light aspect she is compassionate, filled with maternal love and pity, and in her dark aspect she is fierce and terrible and will not tolerate the childish dependence of the son. For his softness and clinging undermine her, just as her over-solicitude undermines him. His childish need appeals too intimately to her own desire to mother him. Her instinct is not only the instinct of sexuality. Intimate body contact is not only erotic to her, nor does it represent only her childish longing back to her own mother, it is also the maternal in herself which craves for the intimate contact with her infant. Through such contacts she experiences her own maternity. Desirousness in her is not only the urge to make the man fulfil her sexual need, it may also take the form of a compulsion to make the object of her love serve her maternal instinct. Most women know the deep-seated longing for little clinging arms, for the warmth and softness of baby limbs. A physical delight lurks in the intimate contact with an infant, offspring of her own body, which is not far in its intensity and lure from the delight of an erotic contact, although different in its nature.

This desirousness is not really love of the object as such, it is once more love of the object because it brings her personal satisfaction. Through the sacrifice of her sexual desirousness the woman, it seems, is not entirely released from the problem of

her egotistic demands. She has moved one step towards release but in this second stage she may also fall a prey to her auto-erotic tendencies. She has become identified to the son. Her personal satisfaction is found through seeking his good. Instead now, of seeking her own way, her own advantage in an open egotism, as she did before her submission to instinct in the temple marriage, she seeks the good of her child. She is pleased if he is happy ; her ambition is satisfied if he is recognized. She does not realize, as a rule, that this apparent altruism is in reality but a concealed egotism. And she does not suspect that her inability to say "no" to him is really because of her inability to say "no" to herself, or to deny on a deeper level her own softness and selfishness.

It is hard to recognize this attitude of indulgence to the son in all the viciousness of its true character, because society commends it as a virtue. Externally it looks so admirable for a woman to sink her interests in those of her child, and to sacrifice her own comfort and well-being at every point in order to further his interests. It is only later that the true nature of her course of action shows itself. Then, when the son's complete inability to face the hard realities of life, his total absence of self-discipline and his incapacity to take a responsible attitude, bear dolorous witness to the falseness of his upbringing, it is usually too late to remedy the situation. Even at this point society, and his mother herself, are apt to say, "How could he turn out so badly after all she did for him ?" not recognizing in the least that he remained childish just because she did so much for him, leaving nothing that he had to do for himself. Consequently it is very hard for a woman to realize the need to sacrifice the son. It seems such a wrong thing to do, so black an act. If she refused to do what he wanted she would feel as treacherous as the ancient mother goddess who yearly sacrificed her son and condemned him to death.

The problem of identification with the son does not stop, however, at the relation between a mother and her actual children. A woman who has not yet "sacrificed the son," that is, sacrificed the instinctual maternal within herself, may have no actual children, but will none the less carry the maternal attitude into her relationships. She is under an inner compulsion to mother all for whom she cares. She cannot bear to see anyone unhappy or in difficulties. Motherliness dominates in her. She never realizes that her inability to accept hardness for her friends, reflects her own inability to face the hard things of life for herself, still less does she appreciate the fact that her over-solicitous attitude towards them cultivates their worst weakness, throws them back into childishness and self-pity, by which indeed a man's very manhood is undermined. By this attitude she robs her son of his individuality. He is made soft, feminine. He is rendered impotent, all his virility is drained out of him. This is the false castration to the mother by which no redemption is achieved. Through this kind of maternal embrace, the son is killed, walled up in the tree like the coffin of Osiris.

When, however, a woman has the courage to say "no," as well as to say "yes," when the negative or black side of Eros has a place beside the light side, then the son, as well as the mother, is redeemed by the sacrifice. For when he meets with her refusal to pamper and consider him and save him from hardship, if he accepts the reality of the situation and renounces his demand that she mother him and give him what he wants, he gains thereby the power to meet the real difficulties of the situation for himself. So long as all his attention is directed towards persuading the "mother" to give him what he wants he has no capacity to gain it for himself. His voluntary castration and death as *son* result in a rebirth as *man*.

It is no accident that the sacrifice of the son is represented by

a castration, for the most fundamental demand for satisfaction that man makes upon woman is the demand for the satisfaction of his sexuality. It is in this realm that he feels himself most helpless to cope with his own need, except by demanding that the woman serve him. This childish demand on his part and equally undeveloped maternal wish to give on hers, may serve on a low level of psychological development to produce an alliance between a man and a woman which passes for relationship. But when a necessity arises for something more mature in the relationship between them this demand has to be replaced by a greater submission to the laws of Eros. The man may be compelled to recognize that the woman is something more than the reciprocal of his need, something other than the counterpart of his conscious personality. When she refuses any longer to mother him, no longer repressing her own needs in her determination to fulfil him, he will find himself faced with the necessity of meeting the reality of the situation which shows itself as different from what he had thought it. This involves the sacrifice of his demand, a sacrifice which is not only symbolized by castration, but may indeed appear in reality as the need to renounce for the time being his desire for sexual satisfaction with this woman whom he yet loves. It is a voluntary castration for the sake of Eros.

In the mystery initiation of Isis whose story has been preserved to us in the *Golden Ass* of Apuleius, the ordeal through which the postulant for initiation had to pass was to live in the form of an ass. The ass was Set or Typhon, the negative power of desirousness, which warred perpetually against Osiris, giver of life and fertility. This ritual meant that the postulant had to experience the power of his own desirousness and lust to its final limit, until it was played out, as it were, not in a concrete course of debauchery and licence but as a ritual ordeal of initiation. The initiate was turned into an ass so that, in the

form of Typhon, he might experience all his unredeemed desire, the negative aspect of his own Eros libido. He was cast out from his fellows, made to feel alone and forsaken and that because of something in his own nature which was like Typhon, enemy of relatedness. In this form he was beaten and ill-treated, made to feel the pangs of hunger and sex and their frustration, again the Typhonic aspect, the desirousness which blasts. For Typhon is not something entirely different from Eros. It is Eros in its unredeemed form, the under side, the opposite of relatedness. Only when the postulant had passed through this ordeal, only when he had fully experienced this aspect of life, and realized its hollowness and sterility, and was ready to sacrifice it forever—when he could accept self-castration—then he found Isis the goddess, and on eating her roses was restored to the form of a man. The roses of Isis are the flowers of pure passion, symbolizing love redeemed from lust.

In like manner, in modern life, initiation to the goddess is achieved by the man who can sacrifice his sexuality, whether it occurs as simple physical desirousness or is aroused in him through the projection of his anima. In the latter case his task is far harder because it seemingly involves the heart as well as the sexuality. It does not really involve the heart, however, to any great extent because love for a woman who carries the value of anima is not really love of the woman, herself. (It is almost entirely love of her *as anima*. An involvement of this character does not permit her to be herself but makes her a function of the man's own psyche and involves the demand that she shall conform to his ideal and fulfil his desire.) This demand that she fulfil his need has also to be sacrificed in the initiation to the goddess of love. Needless to say the initiation to the goddess will not be fully accomplished by the sacrifice merely of physical desirousness, the harder sacrifice also has to be made. Until it is accomplished a man cannot even begin to understand

he meaning of psychological relationship, gift of the Eros, or experience the psychological wholeness which results from serving his own inner truth, instead of seeking to be made whole through another. True love, true relationship, can only arise between two people who have each experienced such an initiation, or through their actual life together, come to realize it.

There is another aspect of this initiation which is quite practical in its implications. So long as a man is young the kind of emotion which results from an anima projection may well be the real expression of his relation to the Eros. Unconscious instinct carries for him the value and significance of psychological and spiritual relationship. In such a case a relation with a girl towards whom his anima has been aroused, with whom, as the saying is, he has fallen in love, may be entirely satisfactory. As the years go by, however, the time comes when he should have outgrown this adolescent phase and should be learning how to create a more mature relationship in which knowledge of the real character and personality of the partner play a larger and more conscious part. If, however, he fails to make this change in himself, if he remains in the relatively immature state where instead of taking up into his own psyche the emotional and feeling qualities which should be mediated to him through his anima, he persists in finding them outside himself in the projection to a woman, his relation to the feminine principle remains unconscious, and consequently he remains childish. His 'love' still consists chiefly in "I want," and his sexuality in desirousness. But as the years go by a change comes over the situation, for while he may still want, or think that he wants, the old type of emotional involvement, he finds in actual experience that it no longer satisfies him. Search as he may for ever younger, more ideally beautiful, girls, he still finds himself unsatisfied, perhaps even impotent. He is still seeking for

emotional satisfaction in a form which he should have outgrown, he is clinging to a childish or immature pattern. His childishness is reflected in the expectation that the woman who, for the moment, carries the values of his anima should meet his need for emotional and sexual satisfaction. He expects her to give him the love he needs instead of realizing that mature love can only develop out of such an instinctual involvement as the result of long-continued and conscious effort. He expects life to give him what he wants, to act as mother to him. This very expectation, however, robs him of his manhood. It is, as the ancient myth puts it, a castration to the mother. But this sacrifice is not the initiation ordeal voluntarily undertaken with a religious motive. It is an involuntary sacrifice to the mother, which brings no renewal. The sacrifice of desirousness is a late initiation which can only be attained by those who have already had experience of life and of their own natures. If it is undertaken prematurely, perhaps as a childish evasion of the risks and hardships of life, it can only result in loss of libido,³ and disillusion. This is again a false castration, a childish clinging to the mother by which all emotional development is forestalled or frustrated.

To follow blindly one anima projection after another is to be caught in this childish phase of emotional development. If the recognition of this fact is born in upon a man involved in such a situation, so that he gains an insight into the true nature of his love and of his relation to the woman who attracts him, a new phase of psychological and emotional development may be ushered in. If, for instance, a man has become aware of the instability and unreality of the relation to a woman which is based simply on instinctive rapport he may begin to seek for the reality behind the lure of his anima projection. Instead of

³ Libido means psychological energy of any kind whatever, it can manifest itself in interest, desire, love, will and many other forms

giving himself up to the flow of instinct, he may voluntarily sacrifice his desire for immediate satisfaction by an act of inner withdrawal from the woman who attracts him in this compulsive way. Thus he renounces his own undisciplined "I want" and submits himself instead to the requirements of real relationship. In this way he serves the goddess, the Eros, and, as it were, sacrifices his sexuality, the unredeemed desire of the natural man, to her. This deliberate attempt on his part to change a situation which has been recognized as unreal, constitutes a kind of initiation. (The change is brought about through a determined effort to become aware of the hidden motives, the actual reality behind the emotional illusion, no matter what the cost may be.) It may be clearly recognized, even at the time, that the insight gained may dissipate his illusory happiness and show the emotion and glamour of his involvement to have had but the flimsiest of foundations. But only through accepting such a risk is it possible to find the truth behind the illusion. An attitude of this character requires the greatest courage, and devotion to values beyond those of personal satisfaction. The personal desirousness indeed has to be sacrificed before such an attitude can be attained. Where a man seeks for the Eros truth in this way the change in him takes place through an increase in his self-consciousness. It is a psychological change taking place in his inner life, even though it is also reflected or enacted in the outer happenings or events of his life.

Occasionally a similar transformation seems to take place in a more unconscious way. With some men the conflict is projected, concretized. What was, in the circumstances just described, emotional or psychological suffering becomes in these more unconscious situations, physical pain; the symbolic castration and death of the first class becomes in the second, an actual illness and threat of physical death.

In figure 46 is reproduced a picture drawn by a lad of seventeen, while he was in bed after a painful operation which had caused considerable shock, both physical and emotional. In the days immediately following the operation his relation to his mother was quite peculiar. It was almost as if he had become a little boy again. He could not get on without her and clung to her for support. Then one day he asked for pencil and paper and made the drawing which is reproduced. He was quite naïve about it. He did not know that it had any psychological meaning and at first declined to say anything about it, but later he gave the following explanation: "It is all inside

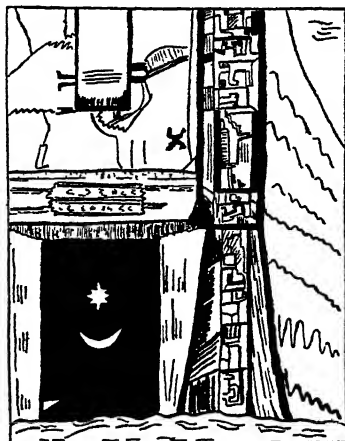


Fig. 46. An imaginative drawing made by a boy of seventeen during convalescence from an illness which had a definite psychological significance.

a mountain," he said, "above is a temple. In the middle of the temple is the Holy Stone of the Highest. Around it are the inscriptions of ancient Priests who formerly sacrificed in the temple. A sacrifice has just taken place there. The blood-stained fleece of the sacrificial animal is stretched on the ground before the altar. Below is a dark cavern. Here is the blood-stained dagger with which the sacrifice was accomplished. It is the place where no-one goes." Underneath this is a river which leads to a deeper, unknown underworld. After he had drawn this picture the boy's relation to his mother underwent a complete change. He came out of his regression and was himself again. From his explanation it is evident that the boy did not understand what he had drawn. The picture is an unconscious phantasy which shows the psychological signif-

icance of the external experience. The operation is represented in the unconscious as a sacrifice. The boy himself was the victim, who was slain. In the picture his skin is lying on the ground. Psychologically this means that he as his mother's "little lamb" has been slain. The experience of pain and suffering through which he was going is his initiation into manhood. For the future he may no longer hide behind his mother's skirts ; she can no longer make excuses for him as for a little child ; he may not shirk the responsibilities of manhood, for he is a man ! During the period immediately following the operation, when psychologically speaking he had been sacrificed and was, as it were, dead, he entered again, metaphorically, into his mother's womb, so that he might be reborn. In consciousness, in the world of external facts, his retreat to the mother's womb shows itself as a regression to child-like dependence on his own mother. But, we ask, what will be born out of this ritual death ? The answer to this question is given in the lower part of the picture. The symbol of the new life is to be seen in the depths of the mountain which he called "the place where no-one goes," it is the deepest level of the unconscious. Here the crescent moon is seen arising, with a star between its horns.

In this imaginative drawing of a modern boy, we meet again the symbol whose significance we have been discussing. In this case the symbol foretells that out of his initiation-experience the young man will gain a new light in the sky, the light of the moon, of Eros. While he was a child his mother represented to him the values of Eros, but she can no longer be the only woman in the world for him. From this time on he must seek his feminine values for himself through his relations to women outside the family. Out of this experience woman was born for him. The coming of woman, or of his consciousness of woman, will bring with it the age-old problem of good and

evil, the dark and the light. But the picture carries the situation a step further, for to him there comes from the depths a single star, symbol of unity, the star which is between the sun and the moon, a symbol of reconciliation, the promise of the solution for him of the problem of man's duality through the attainment of an individual human standpoint.

This is the modern equivalent of the ancient initiation to the goddess, which for the priests involved actual castration and for the ordinary initiate probably some form of ritual castration not involving physical mutilation. The outcome of the initiation was represented in the myths as bringing renewal or rebirth. The Son of the Mother, mutilated or killed, was the Moon Man shorn of his powers at the time of the waning of the moon. There followed a period of darkness when the son was in the underworld from whence he emerged re-born, having obtained the power of immortality.

In the Isis myth the story of the period between the death and resurrection of Osiris is told in much greater detail than is the case in the Babylonian and Syrian legends and a point is introduced which is of great importance for our modern interpretation. It is recorded that after Osiris had been killed and dismembered by Typhon, Isis searched for the parts of his body and found them all except the phallus. As she could not find this vital organ, one especially necessary for a god of fertility, she made an image of it. Then through the power of her love and longing she enabled Osiris to become potent once more and conceived by him. Osiris had been killed by Set or Typhon, who is lust, the negative aspect of fertility and of relatedness. This death has to do with the first stage of the initiation. The loss of the phallus refers to the necessity for the man to give up his demand that the woman satisfy his sexual and emotional needs as though she were his mother. As a general rule awareness that he is making any such demand only comes to a man

when he encounters reluctance or actual refusal on the part of the woman to play the rôle of mother to him. At that point he is confronted by the necessity of sacrificing his childish demand if a more real relationship is to be established between himself and the woman. The acceptance of this necessity to sacrifice his helpless wishing is the equivalent of the loss of the phallus, it is a self-castration. Through the voluntary sacrifice of his own childishness a new spiritual capacity arises within him. In the myth this is represented as the power to unite once more with the goddess. In the inner experience of the modern man it may manifest itself in a renewal of the power to love but in a different way, for this new love will not be a demand for satisfaction but an emotion which recognizes the individuality of the other person. Or the new capacity born of the sacrifice of the childishness may show itself in the development of a new and independent personality. For Isis is not an individual woman, she is a goddess, and the power to love and unite with Isis means the renewal of the life force within and not necessarily a love relationship with an actual woman.

In the story of Osiris the discrimination is clearly made between the drama of the gods and the part in which humans may participate. This distinction is especially clear in the account of the myth of Isis and Osiris which Plutarch gives, because he was primarily interested in the mystery initiation. Already in his day the drama of the gods was recognized as representing a spiritual or psychological drama in which man might take a part and so participate in the renewal of the gods. In Plutarch's story the human being seeking initiation is represented by the little boy, son of the king in whose palace roof-tree the coffin of Osiris was walled up. It will be recalled that Isis tried to obtain immortality for this child by burning up his mortal parts but that the child's mother interfered and prevented the completion of the ritual. This episode corresponds

to the first stage of the initiation. The burning up of the mortal parts is the destruction of carnality or lust. Isis, the goddess of love and relatedness, could have accomplished this completely were it not that the mother interfered. The child, the soul of man, is protected from experiencing the complete sacrifice of his desirousness by the mother who cannot bear to see him hurt. But the child goes with Isis when she leaves. He has been weaned from his mother by the experience of the goddess.

Then comes the next stage of the initiation. In order to attain redemption, he has to be able to stand the impact of the Eros in all its intensity. He must be able to be a witness to the emotion of Isis in her grief over the dead Osiris and as the ancient story relates to "stand the awe of her." This awe is of the goddess, not of a human woman, even though in the experience of many men the power of the Eros may be mediated through a human woman and her emotional experience. Men are almost proverbially afraid of emotion, their own or another's. Few, unless they are entirely callous, can stand the sight of a woman's tears. But the ability to stand the awe of the goddess does not refer to hard-heartedness or lack of realization. It means, indeed, the capacity to understand fully the emotional depths which the woman's grief or joy express and to appreciate them, participate in them and yet not to be undone by the experience. In some cases, however, this ordeal comes to a man apart from a relation to a woman who could in any way be considered the representative of the Goddess Isis. Sometimes a man may have to experience the intensity of his own emotion in relation to a woman who is in herself a quite slender personality, perhaps even an insignificant one. If, however, the man has touched upon the depths of his own emotional intensity in relation to her, he can then experience the awe of the goddess through his own emotion. And in-

deed in recognizing the inadequacy of the woman in regard to whom these emotional currents have been set in motion, he is compelled to accept his experience as of inner moment even while recognizing it as unimportant when viewed from an external standpoint.

Initiation to the goddess, then, requires that the man must explore the depths of emotional intensity within himself and be able to stand that revelation. This experience is the equivalent of the woman's ordeal in which she has to sacrifice the son. For the woman's impulse to protect and cherish another, to keep him a child and save him from the hardness of life, to mother him in short, is closely related to the self-protecting impulse which prevents her from facing life's reality and the intensity of her own emotions, for herself. For both man and woman, then, this second stage of the initiation implies the facing of emotional intensity.

This point is dramatically shown in Plutarch's story of the little boy whose name was both Diktys, the Fisher, and Maneros, Understanding of Love. Plutarch says he is a symbol for the soul of man, who because he was a witness to the grief of the Goddess Isis and was not able to stand it, fell overboard and was drowned. The passage reads: "And they say that when first she [Isis] found solitude and was by herself, she opened the chest, and laying her face on his [Osiris'] face, she kissed him and shed tears. And that when the little one came up in silence from behind and understood, on sensing it she turned herself about, and passionately gave him an awe-ful look. And the little one could not hold himself up against the awe of her, and died. But some say it was not thus, but . . . that he fell out into the river."⁴ The Fisher King of the Grail legends, who is either drowned or sick with a mortal

⁴ Plutarch, *Isis and Osiris*, translated by Mead, G. R. S., *Thrice Greatest Hermes*, vol. I, p. 287, John Watkins, London, 1906.

illness, is, probably, this same Diktys. He can only be restored to life by the hero who can face the ordeal in which he, the Fisher King, failed.

This legend forms the background theme for T. S. Eliot's poem, *The Wasteland*. This poem, one of the masterpieces of the present century, partakes of the outstanding characteristics of most modern art. The events which occur in the course of the poem have no logical sequence and yet have an underlying unity which seems in some curious way to be inevitable. Although it has obviously been written with great care and shows much scholarly workmanship, one yet feels that the message of the poem came not from the conscious intention of the writer but from a much greater depth. The source of Eliot's poetic inspiration lies beyond the field of his conscious knowledge and his poem bears all the hall-marks of an unconscious product. Here the present desolation and disruption of post-war Europe is described and is correlated with the Wasteland of the Grail legends. The two themes are so interwoven that they are hard to disentangle. When the hero comes at last to the chapel by the sea in which the Dead or ever-dying Fisher King lies, the dread revelation which shall break the spell is hinted at. The whole world pants waiting for rain. Then suddenly a flash of lightning, the rain falls,

“Then spoke the thunder

Da

Data : What have we given ?

My friend, blood shaking my heart

The awful daring of a moment's surrender

Which an age of prudence can never retract

By this and this only we have existed. . .”

This “awful daring of a moment's surrender” is like the turning of the key in the prison door : “each in his prison thinking of the key.” “I have heard the key turn in the door once and turn once only.” They sail away —

"The sea was calm, your heart would have responded
Gaily when invited, beating obedient
To controlling hands.

I sat upon the shore
Fishing, with the arid plain behind me
Shall I at least set my lands in order ?"⁵

We are left in doubt as to whether the moment's surrender was actually dared for the poem ends with the Fisher still sitting by the sea with the arid plain behind him.

It is strange to find in this modern poem so close a correspondence to the ancient myths of the Moon Goddess. The drought of the Wastelands is to be cured by a miracle which is represented cosmically, by the release of tension in the thunder storm and emotionally, in the surrender of the ego-control and the acceptance of feeling. The heroic act is the ability to stand the awe of the goddess.

Acceptance of that which the Moon Goddess means is represented here as releasing the rain, bringing to the barren and arid earth the moisture which shall enable her to blossom once again. In Eliot's poem this miracle is sought not only on the personal plane. The barrenness does not only afflict the life of the individual man, his sterility is a symbol for the barrenness of the world. Eliot's poetry is conceived as an expression of the problems of the twentieth century. The misery and utter banality of post-war Europe form the background especially of *Wasteland* and *Ash Wednesday*, and it is out of his concern with these problems that his poetry arises. The Voice of the Thunder in *Wasteland* speaks not only of the emotional problems of modern man as an individual but also of world problems in a century where the almost exclusive concern with masculine and mechanical concepts of life has well-nigh choked the springs of living water which are gifts of the Moon Goddess, the feminine principle of Eros.

⁵ Eliot, Thomas Stearns, *Poems 1909-1925*, Faber and Faber, London, and Harcourt, Brace and Company, New York, 1928

This heroic act by which he dares to accept feeling as a divine principle having equal rights with the masculine principle or Logos, is the correlate of the woman's no less heroic act in the sacrifice of the son. For her ability to say "no" to him means that she has to say "no" also to her own indulgent tendencies and face her emotions no matter of what nature they may be, without being swamped. This is said to be the lesser sacrifice, but it is no easy one to make. It involves the breaking of her identification to her son and the relinquishing of her position of superiority as giver.

In any relationship the one who habitually gives seems to be the superior, but if this superiority depends on a compulsion to be giver it is only a relative superiority, for the recipient is a necessity. The woman related to a man in this maternal way is dependent on him, as he on her. She is identified to him and so is, in a certain sense his counterpart, his *syzygy*. Only when she sacrifices her desire to mother him and by living true to her own emotions "sacrifices the son" can she, as a separate human entity, become Virgin.

By facing her own emotion, love, fear, hate, whatever it may be, in stark reality, no longer camouflaged by the assumption of indulgence and maternal concern, she becomes once more one-in-herself, dependent only on the goddess, truly a Daughter of the Moon.

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CHAPTER XIV

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CHAPTER XV

IMMORTALITY AND INSPIRATION

IN ELIOT's poem *The Wasteland*, which was quoted in the preceding chapter, the ordeal or sacrifice demanded from the hero, if the Fisher King is to be healed, or restored to life, is expressed in the words "a moment's surrender which an age of prudence can never retract." The meaning of this sacrifice at the Grail Chapel, the dread of what may follow, only hinted at here, is given clearer focus by the prediction of the astrologer reported earlier in the poem. "Fear death by drowning." The surrender to feeling, "Your heart would have responded gaily," would have released the rain so sorely needed by the Wasteland. But immediately there arises a fear that once started the rain would not cease till all the world was drowned. A second deluge might be the outcome. Once more this poem shows itself to be a modern version of the moon mysteries.

Winds, floods, fire, these are symbols of emotion, which is essentially a movement of energy. If once let loose in the world these forces of nature may grow and spread leading one knows not where. They may sweep aside all established rule and order and flood the known civilized world with a deluge which could break all bounds. The rise of instinct released from ancient taboos, the flood of emotion or of ecstasy rising from the unconscious depths of the psyche, the unleashed powers latent in the masses, where these things will stop if once let loose, we cannot tell.

Civilization is characterized by the differentiation of values through which the individual has emerged from the herd and

has also extricated himself from the purely collective and instinctive urges within his own nature. This is a selective process of enormous value, for it fosters the growth of the individual with all the advantages that result. In our culture, however, the differentiation has been limited far too much to the realm of intellect with a consequent neglect of the emotional side of life. The *Wasteland* of Eliot's poem gives a true picture of a large proportion of individuals as well as of the Western nations in general. The rational attitude to life, with its attempt to control nature in the fulness of her creation and destruction, has resulted in a one-sidedness which today threatens to fall over into its opposite. The disregarded emotional factors have accumulated in the unconscious while the conscious attitude has become dry and unsatisfactory on account of the absence of those very elements which have been so strictly eliminated.

The sterility of this arid life can only be cured by the life-giving waters of Eros, of the emotions which have been repressed. But the emotional energy, pent up in the unconscious, may erupt, violently, as Eliot's poem suggests, into our ordered and everyday life. If it does so it will break down the boundaries of the safe and the familiar built up by custom and convention. When such an eruption occurs in an individual life, instead of bringing renewal and fertility it may be a most destructive experience, leading to loss of orientation, to moral or mental dissolution or even to insanity. When such a flooding affects not just an individual here and there but whole communities, perhaps even whole nations, the deluge, instead of rejuvenating the national life, threatens to sweep away all man-made boundaries and to drag the world back into the original chaos out of which human civilizations have been built at so great a cost. Indications are not wanting in the present day that the tides are rising in the unconscious both of individuals

and of nations. If these tides break forth, violently, a deluge may once more sweep over the world obliterating the achievements of human civilization.

Western culture is threatened in this way because its basis was too restricted. Large areas of the human psyche not included in the cultural differentiation, have remained relatively or completely unconscious and so have not been developed, nor have their limits been defined. Through the centuries these parts of the psyche have gradually become energized, because of the repression of the human values which they represent, and now they are threatening to rise to the surface in a disastrous fashion. Obviously the present need is for differentiation in those realms which have been neglected so that limits may be defined for the rising tide. To be effective against the uprush from the unconscious the limits imposed will have to be real. Arbitrary bounds, imposed by fear or by the ego and its demands, will be entirely powerless in these circumstances.

When instincts and chaotic images and urges arise from the unconscious in flood proportions they break up human or individual bounds. One thing only can stand against this power of the unconscious and this, paradoxical as it may sound, is the power of the individuality. The term individuality is here used in the sense in which Jung has defined it. It comprises the unconscious as well as the conscious parts of the psyche and so is not synonymous with the ego which is the centre of consciousness only. The ego represents just those human achievements which are being undermined by the flood from the unconscious and so cannot be appealed to for protection in the present danger. The individuality on the other hand takes in more than the conscious side of the psyche, it is indeed never fully conscious but remains a potentiality within the human being. Through inner experiences, such as we have been discussing in the preceding chapters, the individuality is progres-

sively delimited. For these experiences bring to consciousness the lost values of the psyche, which lie so largely in the realm of Eros, and by this means the human being becomes more complete. In the terms of the ancient religions it would be said that through participating in the various stages of the mystery initiations man is born again and becomes a "twice-born" spirit. For when a man or woman submits to the laws or principles of his own being and gives up the personal orientation of the ego he gradually defines the limits of his own nature and the individuality crystallizes within him.

To find the limits or boundaries of one's own nature, however, and to come to know the impersonal principles which really rule in the depths of the psyche necessitates exploring one's own capacities to their uttermost. It is here that the initiation in the temple has its place. For in the service of the goddess, in the realm of the Eros, that is, the emotional experience is not hampered by the restrictions and considerations which must always be taken into account in a personal relationship. In the temple of the goddess the human being, whether man or woman, is face to face with himself, his own instinct, his own emotion. He must experience himself to the uttermost, as the women of ancient Greece or Babylon did in the *hieros gamos*, and the men of Egypt did in the initiation to Isis, where no mental reservation was permitted, no holding back either for fear of the partner's inability to stand the strain or on account of a dread that the initiate, himself, might not be able to face the ordeal. It is by no means unheard of for a postulant to die, in actual fact, or to become insane under the strain of the physical or psychological experience which some primitive religious initiations involve. Indeed initiation ordeals, all the world over, are designed to push the postulant to his limits and are aptly symbolized as a ritual of death and rebirth.

In an ordinary personal relationship, however, neither man nor woman dares as a rule to give himself up completely to the emotional experience. The woman must necessarily be on guard not to arouse the man's instinct beyond the place where she can remain mistress of the situation, for her human concern, as potential mother, is directed towards marriage and the establishment of a home. The man, on the other hand, fears to get caught by just this attitude of possessiveness on her part and, also, he fears to fall under the power of her fascination or, which is perhaps the same thing, to fall under the power of his own unexplored emotion. He dares not let himself go completely but seeks to keep the situation under control and, like the woman, to manage it, in a certain sense, by his conscious ego. And this is a very understandable and indeed wise attitude on the part of both. The possibility, however, of finding their own psychological and emotional limits is precluded by such an attitude for they are both determined to keep well within their limits. In the initiation to the Moon Goddess one of the essentials of the ordeal, in marked contrast to the requirements of a personal relationship, was that the initiate should be pushed right up to his limit. The man was compelled to experience his own Typhonic, or lustful, nature to the end, just as the woman must be prepared to experience her own instinct and desire in the *hieros gamos* without the justification of the man's love for her or involvement with her. Then in the second stage of the initiation the man had to "stand the awe" of the Goddess in her abandonment of love and grief, so sacrificing his demand that the woman's love for him must be maternal, always considerate of him and his needs, moderated to his powers of endurance, and the woman had to sacrifice her own maternal softness in her sacrifice of the son. If the man is able to endure these ordeals and does not go to pieces, then he is given the Roses of Isis, he partakes of her

nature. The power of the Goddess is born within him. He becomes a Moon Man, as the woman through her own ordeal of the *hieros gamos* and the sacrifice of the son, becomes Daughter of the Moon.

In the first stage of the initiation the human being entered the boat of the Goddess and journeyed with her over the floods to the region of the sun, where the cold-blooded desirousness of the watery region is replaced by the warmth and heat of his own emotions. In the second stage having learnt to face the intensity of the emotions which burn within him, by recognizing the non-personal character of that which often seems most personal, he is prepared for the next stage of the journey.

Another initiation, another sacrifice, however, is called for before he can take his place in the region of the full moon, ruled over by the Goddess of Perfect Intelligence, where, it is said, he will gain immortality by becoming Master of the Three Worlds. This further stage is only dimly hinted at in the most ancient and archaic religions. It is more clearly revealed in Oriental texts in the teachings in regard to the Soma, drink of the gods, which gives both immortality and inspiration. In the Tantric texts, too, the evolution of consciousness is said to pass from the watery region by means of the crescent to the fiery region of the sun and from there through the place of air to the full moon. In these texts it is said that he who reaches the full moon "sees the three periods . . . and is long lived," it is the gateway of 'great liberation.'

The three periods referred to are the past, the present and the future. They correspond to the three worlds of the moon myths which are there called the underworld, the earth and the heavens. The deities of the moon were believed to have dominion in each of these three realms and not infrequently the Moon God or Goddess was represented as having three aspects or forms corresponding to the three realms over which

the deity ruled. Sinn, for instance, Moon God of Chaldea, was worshipped as triune, three-in-one. He was Anu, God of the Waters above the Earth, God of the Heavenly Sphere ; he was also Enlil or Bel, Lord of the Heavenly Earth, Father of the Moon, King of Storms and Master of the Winds ; and also Ea, the Primal Ocean, the Ancient Serpent, the Fish God or Leviathan. In Greece, Hecate Triformis was similarly composed of three persons, and in the Celtic countries the Three Bridgets, aspects of the Goddess Brigentis, and the Three Ladies of Britain, three forms of the Goddess Anu or Annis, have already been mentioned. In psychological terms, then, he who has attained to the realm of the full, or complete, moon has gained knowledge of the unconscious, as past, source, origin ; he has power in this present world ; and has insight into the realm of the future. He has become in a certain sense timeless, he transcends the limitations of time. He has gained immortality.

The immortality promised by the moon, however, is not an unending life in a golden city, where there is no night and where everything continues for ever and ever, changeless, completely revealed, bathed in unending light. The immortality promised by the moon is something of very different character. It is not a continuation in a state of perfection, but is an ever-renewed life like the moon's own, in which diminishing and dying, are as essential as becoming.

In this world at all events, whatever it may be in some other world, the process of life consists in a rhythmic increase followed by decrease, and not in a progress proceeding in one direction only. This principle of life is clearly recognized by the Orientals. To the Chinese it is symbolized by the Tai-gi-tu, the fish-bladder emblem, in which the light is as a seed in the

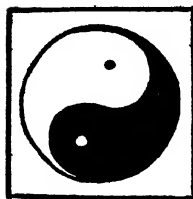


Fig. 47. The Chinese Tai-gi-tu.

dark, and the dark grows again and replaces the light. This is the basic principle embodied in their sacred Book of Changes, the *Yi King*, which represents their most ancient and profound religious philosophy. To the Hindoos, too, the rhythmic alternation of life and death is a fundamental religious teaching. To them the Great Lord Shiva is manifested through his female counterpart, Shakti, in the phenomena of this world, which unfold themselves in all their multiplicity and are then indrawn into the godhead once more. Shakti, the mother, becomes Kali, the Destroyer and Shiva dances his world into destruction and nothingness as he had formerly danced it into being. In the myths of the moon, both primitive and ancient, the same rhythm of creation and destruction, which together form the life process, are accepted as the basis for immortality.

Here in the Occident we recognize too little the essential nature of this change. We rarely reflect how necessary it is that all things should wear out and decay. We forget that it is not in our creations, the things we make, the order we establish, but in our functioning that life is fulfilled in us. The important thing as far as we personally are concerned is that we should each create something which did not exist before, not in order that some new good thing should exist in the world, but that, by taking the raw material of life, which lies all about us, and by breathing our life into it and making of it a living creation, we should unfold the latent power of creator which slumbers within us, for this is our most god-like faculty. We realize this as the aim of our education, at least modern schools do so. There the teacher is not only the kind beneficent mother but the impersonator also of the destructive aspect of life, for she laboriously takes to pieces each night the created products of the children, restoring the sand of the child's mountain to the bin and the clay of his cups and bowls to the lump, in order that tomorrow he may again create. It

would be no sort of an education to permit successive generations of children to use up all the sand, all the clay, fixing them permanently in created objects, so that subsequent students would have no room to exercise their own capacities but would be condemned, instead, to the contemplation of the works of their predecessors.

If death and decay had not been endowed with power as great as the forces of creation, our whole world would, by this time, have reached the pitiful state of stagnation and completeness pictured above in the hypothetical kindergarten, where the evil, the black, the destructive side of life was imagined to have been excluded. If everything remained forever as it was first made all capabilities for "making" would have been exploited centuries ago. Life by now would have reached a standstill. And so, all unexpectedly, excess of good falls over into its opposite and becomes excess of evil. This condition of standstill corresponds to the stagnation pictured in the Assyrian poem relating how it was with the world when the Lady Ishtar was absent in the Land of No-return. It is also the condition of the world in the Grail legends where the sickness of the Fisher King is reflected in his country which has become the Wasteland.

It is relatively easy to see how necessary death and decay may be in the long sweep of the centuries. It is harder to admit the truth of the principle as applied to our own activities, and it is more difficult still to understand the meaning of this kind of immortality when it is applied to our own individual lives in this world. We hate to see our work die. We tend to identify ourselves to our creation and feel that anything which threatens that strikes subtly at our being. But it is still harder to accept the fact that we ourselves must die and we are apt to feel that a promise of immortality which carries with it the necessity of death is but a travesty and a mockery.

It is difficult to realize that the importance of a work is not comprised in the value of the finished product but in the psychological development which was achieved as gradually there came into being a real, an actual, entity, which formerly had no existence, and whose conception, whose birth, arose out of the hidden depths of the psyche. Similarly it rarely occurs to us that our conscious personal life is but the creation, the work of some psychic "creator," actor, doer, whatever it may be called, functioning unknown to us in some hidden place of our being. Surely it was to this truth that St. Paul referred when he said "Not I live, but Christ liveth in me." A similar sense of "being lived" has been the experience not only of the religious, though many have borne witness to it in that realm, but also of others, men of genius or of outstanding personality, who testify to the inner sense of being directed by a voice or an inner presence which controls their actions and lives through them, subordinating their personal lives and personal concerns to its superior claims. Our works die, while we live on, changed by the fact of having created. Is it not possible that this is a parable, an analogy, dimly hinting at a deeper and more important truth? The ego, the conscious personality dies, but we do not know and cannot even guess what happens to the "doer," the "creator," behind the scenes.

The inspiration or the germ, for a creative work, for a child of the imagination, comes, not from man's conscious thought, but arises from the hidden deeps of his being. The inspiration seems, indeed, to its so-called author to have an existence in its own right, to have pre-existed before he happened upon it. All truly creative impulses have this peculiar quality. The artist, the creative workman or creative thinker, in whose work such an impulse is embodied, did not invent his idea. To him, it seems rather that he discovered it, that it arose in him often from depths which most men prefer not to explore. We have

already spoken of modern art products and their concern with the dark things of that *sinistre*, "left," and of modern social movements, whose trend is towards the realms rejected and despised by our immediate predecessors. These things are instances of the stirring in this modern masculine, rational, civilization, of the dark, feminine principle symbolized by the moon.

For the inspiration of the moon comes, the myths relate, from the dark moon and from the soma drink brewed from the Moon Tree. It is not embodied in rational thought but in dark obscure movements, in thoughts and impulses of darkness, intoxicating like the soma drink, producing an enthusiasm which may even lead to madness. To eat the soma, or to drink the soma drink was to partake of the food of the gods, to become god-like and to share in those attributes which distinguish the gods from the mortals. These attributes are the power to transcend death, to be immortal, and the power to create, to make that which had not being before. These two gifts are bestowed by the soma drink.

In the Hindoo teachings about the Soma it is said : ". . . the moon. That is Soma, the king. They are food of the gods. The gods do eat it."¹ In another translation this text reads : "King Soma, he is the food of the Gods that the Gods eat." "But they who conquer the worlds (future states) by means of sacrifice, charity, and austerity, go to smoke, from smoke to night, from night to the decreasing half of the moon, from the decreasing half of the moon . . . to the world of the fathers, from the world of the fathers to the moon. Having reached the moon they become food, and then the Devas [the gods] feed on them there, as sacrificers feed on Soma, as it increases and decreases."² Another rendering reads "just as one eats

¹ Khandogya Upanishad 5, 10, 4, *Sacred Books of the East*, vol. I, Part I, p. 80, cited by Muller, F. Max, The Clarendon Press, Oxford, 1900.

² Brihadaranyaka Upanishad 6, 2, 16, *Sacred Books of the East*, vol I, Part II, p. 209, edited by Muller F. Max, The Clarendon Press, Oxford, 1900.

the King Soma with the words 'swell and decrease' so they are eaten by the gods." "This moon is the honey [nectar] of all beings, and all beings are the honey of this moon. Likewise this bright immortal person in this moon, and that bright immortal person existing as mind in the body (both are madhu) [soul]. He is indeed the same as that Self, that Immortal, that Brahman, that All."³ "The person or spirit that is in the moon on him I meditate. . . I meditate on him as Soma, the king, the self [Atman] (source) of all food. Whoso meditates on him thus, becomes the self, (source) of all food."⁴ Or as another translation renders it "becomes the Self of Nourishment."

The Soma is nourishment of the Gods, and man, too, can partake of it thereby becoming part of the Self, the Atman. This is a mystical way of expressing the belief that through this ritual there develops within the worshipper a Self which is not his personal ego, but is non-personal, partaking of the qualities of the divine Self or Atman. This Self is unique, it is said to be "free from all the pairs of opposites," "it never bends the head to anyone," "it is immovable and homeless."⁵ Jung has called this non-personal, non-ego, self the individuality and I must refer the reader to his works for most illuminating discussions of the whole subject, in particular to his essay on *The Becoming of the Personality*,⁶ and to another essay in the same volume on the *Ulysses of Joyce*, where Jung has traced the gradual emergence of the non-personal self through the almost incomprehensible mazes of that astonishing book. In that instance the "self" Jung suggests is Ulysses, the unrepresented hero of the novel.

The ancient teachings about the moon state that this "self" develops in that individual who has undergone the required

³ Brihadaranyaka Upanishad 2, 5, 7, *Op. cit.*, vol. I, Part II, p. 114.

⁴ Kaushitaki Upanishad 4, 4, *Op. cit.*, vol. I, Part I, p. 303.

⁵ Mahabharata, Anugita XLIII.

⁶ Jung, C. G., *Wirklichkeit der Seele*, Rascher et Cie, Verlag, Zurich, 1934.

initiations to the moon deity, or, as we might say in psychological terms, who has related himself to the feminine principle. The "self" possesses those qualities which alone can stand against the inflooding of the chaotic unconscious. For it is said that the self is immovable, it is homeless, that is to say it is not dependent on being established or conditioned, strength is in itself, one might also say its strength lies in being itself. It is that which it is, and nothing else. "It never bends the head to anyone." The ritual of the soma drink was believed to have power to put the worshipper in touch with this aspect of his psyche, the eternal, immovable, reality Self.

In drinking the soma the initiate gave himself up to be filled with the god. He knew that he would lose his personal conscious control. He would become the prey of whatever thoughts or inspirations came to him out of the unknown. His mind would be the playground of strange thoughts, inexplicable feelings and impulses. He would experience intoxication, an ecstasy, which he believed to be a possession by God. We who think of God as all-good, a loving father, beneficent spiritual being, might still hesitate before handing ourselves over to His power in this way and renouncing our personal self-control through the influence of the soma drink. Even the boon of the renewal of life, which the soma is believed to give, might not be sufficient to induce us so to lay aside our personal autonomy. How much greater a sacrifice was demanded of those worshippers who believed that God was like the moon, black as well as white, destructive as well as creative, cruel as well as kind. How great an act of devotion was needed can be sensed by us only when we contemplate giving ourselves up to the dæmonic influence which arises within our own psyches. For in actual fact we find that our belief in the unity of the one good God is little more than a

intellectual formula, counterbalanced by the theory that man is the victim of original sin which will arise spontaneously within him if he relaxes his control for a moment.

What it means, psychologically, to drink the soma and allow the inner voice of the dæmon to speak within and take over the control for a space, Jung has discussed in his essay on the *Becoming of the Personality*. To dare to listen to that inspiration from within which voices the ultimate reality of his own being requires an act of faith which is rare indeed. When the conviction is borne in upon one that anything which is put together, or made up, has no ultimate reality and so is certain to disintegrate, one turns to one's own final reality in the faith that it and it alone can have any virtue or any value. Jung has used the Greek word *pistis* to express the kind of faith that is needed. *Pistis* signifies a religious devotion, which has little in common with an intellectual credo or belief. It is faith in, or devotion to, the rightness, the wisdom of that inner spark which speaks and functions of itself, quite apart from our conscious control. This wisdom was called the Divine Sophia. The Greek word *sophos* means wisdom and Sophia is a personification of wisdom, the Lady Wisdom, or the Goddess Wisdom. She is the highest incarnation of the feminine principle, the Moon Goddess in her function of spirit, divine knowledge. The Moon Goddesses were, in the majority of cases, considered to be the source of knowledge and wisdom. The words used for mental activity are associated in many languages, it will be recalled, with the names of the moon or of the moon deities, while in many cases the name for the moon deity meant far more than mental activity. Plato, for instance, says that the ancients signified the Holy Lady by calling her Isia and also Mental Perception and Prudence, for the Greeks believed that the name Isis was cognate with *Isia* which means knowledge. The etymology is probably incorrect but the com-

ment shows that to the Greeks of Plato's time the Goddess Isis was goddess of knowledge. The robe of Athena, Goddess of Wisdom, concealed, it will be recalled, the deepest revelation, and Shing Moo, the Chinese Moon Goddess, is called Perfect Intelligence, while the Virgin Mary, Moon of our Church, is also the bearer of Perfect Wisdom. To the Gnostics of Greece and Egypt, Sophia was the Divine Wisdom, the female form of the Holy Spirit. Devotion to, or faith in, this wisdom is the subject of a Gnostic text of the Naassene sect, entitled *Pistis Sophia*. The *Pistis Sophia*, the faith in wisdom, is the one religious motive which can make it possible for a human being, whether man or woman, to listen to his inner voice, relinquishing his own autonomy and resigning himself to the inflowing of the dark powers of the moon, through partaking of the drink of Soma.

The ritual of the Soma drink was, however, highly prized by the initiants and brought them the priceless gifts of which we have been speaking. Their confession was :

"We've quaffed the Soma bright,
And have immortal grown ;
We've entered into light,
And all the Gods have known." ⁷

The Soma drink was believed to bring not only immortality but also inspiration and wisdom. The wisdom it brought was not the outcome of wide knowledge, of great erudition, or of worldly experience, but was rather the wisdom of nature. It is the wisdom that knows without knowing how. A gull, for instance, can soar as no modern glider can. This unconscious bird can utilize the winds with their varying currents and velocities, it knows all about areas of high pressure and areas of low pressure without, however, knowing anything about

⁷ Rig-Veda, 8, 48, 3.

them at all. The bird's unknowing knowledge is a picture of the moon wisdom, which we human beings have so largely bartered for our conscious rational and exact information. Our information is a priceless achievement but it is after all only a tool of the mind and not the real content of wisdom. Again, to quote from one of the sacred books of India, in the Mahabharata it is said : "The Supreme Lord creates all creatures . . . his mind is in the moon, his understanding dwells always in knowledge." "When the understanding, of its own motion, forms ideas within itself, it then comes to be called Mind."⁸ This text agrees with primitive concepts that one of the chief characteristics of the moon is her ability to give men thoughts, ideas and inspirations "of its own motion." For the moon, *mens*, is mind, not only in the language of many peoples but in the underlying concept as well. In Hindoo thought moon is King Soma, and Soma is *manas*, mind.

The ideas which the moon gives, however, are not those of academic thinking, with its power to dissect, organize and formulate. These aspects of thinking belong to the sun, while from the moon come phantasies, intuitions and strange ideas, or so primitive men and the cultured people of antiquity as well, believed.

The moon, it was thought, insinuates into man's mind ideas and intuitions which are not at all in accordance with intellectual standards but are strange and bizarre, and, because of the profound truth hidden beneath their unusual form, they may be creatively new. These ideas are filled with a peculiar emotion or with intoxicating delight. The Soma drink which, in the Iranian and Indian myth, came from the Moon Tree and caused intoxication, ecstasy, and phantasies of compelling charm, is a symbol of moon-thinking.

Thus the moon stands for that strange kind of thinking

⁸ Mahabharata, Mokshadharma Parva cclxxx.

which comes and goes apparently with complete autonomy ; man's rational laws have no more power to control it than his wishes control the moon's movements high in the heavens. A man can of his own will sit down and think logical thoughts. He can say : "Now I will work on this mathematical problem, or draw up a plan for this or that" and his thinking obeys him. But 'moon' thinking goes of itself. It is not under the sway of logic. It will not come when he bids it. It will not go at his command. It does not originate in his head. It rises rather from the lower depths of his being and befuddles his mind, like the intoxicating drink, Soma.

Thinking of this kind is despised among us, but it has been highly esteemed in many ages and many civilizations. It is thought to be due to a possession by a divine power. Even in extreme form, as in the case of lunacy (lune is moon), primitives and the ancients thought that a god spoke through the man's delirium. Today in modern art we find again the cult of that which goes of itself. Our artists seek, painstakingly, to express that which is *not* rational and indeed unfolds of its own volition. There is to us, in this twentieth century, undoubtedly a value concealed in the irrational, in that which is not controlled by rational laws. It will be recalled that the wisdom of Isis, when searching for the lost body of the dead Osiris, was represented as coming to her in three stages. She was first guided by the babbling of little children, then by the instinct of the dog, and lastly by the word of her own dæmon voice. These three stages represent ways through which men and women, today, may listen to the voice of the moon wisdom, much as Isis did. The babbling of little children represents, perhaps, taking note of the irresponsible phantasy which flits by beneath the contents to which conscious attention is directed ; the instinct of the dog will represent those things that the body, the animal part of the human being, tells one. These intima-

tions are also disregarded in large measure, by the average person, as being too trivial for serious consideration. And thirdly the inner voice still speaks, although it is usually drowned out by the clamour of personal interests and the insistent demands of the world.

To pay attention to these things is by no means easy, to do so requires the renouncing of personal autonomy over one's own thoughts for the time being and allowing dark, unknown ideas to take possession of one's mind. Usually a man in whom 'moon thinking' arises feels that there is something inferior about the whole process, something uncanny, something not quite clean, by which he is besmirched. He feels that such thinking is not a masculine but a "womanish" sort of thinking ; and he may add that women think in that confused way most of the time. But certain women, if they were asked, would say that the thoughts and inspirations which come to them from the depths of their being are likely to be right, can be relied on, and can be acted on with confidence. When a woman thinks in her head as a man thinks, she is often wrong ; she is very apt to be deceived by ready-made opinions, to spend her time on side issues ; and her thinking when of this kind, is usually unproductive and uncreative. Ideas formed under the moon, inferior though they may seem to be, yet have a power and compelling quality which ideas originating in the head rarely have. They are like the moon in that they grow of themselves. They demand an outlet ; if a suitable one is not provided they may become obsessive and produce, as the primitives would say, "moon-madness." For the children of the moon must come to birth just as surely as physical children. And furthermore as the Hindoos have said, only when the Understanding of its own motion forms ideas within itself can it be called Mind. When written in this way with a capital letter the Mind refers to the Atman, supreme consciousness,

the Self. In other words when one listens to the voice of that non-personal factor within one's own psyche one comes into touch with that unique 'something' within oneself, which the Hindoos felt to be part of the Atman, the Self. Through such an experience it is said that the individual's life is renewed by partaking of the ever-renewed life of the moon.

What this may mean to us when the symbols are recognized as symbols and the whole is translated into psychological terms, is hard to say with any certainty. It surely does *not* mean that to give oneself over to the guidance of the unconscious, renouncing all the achievements of consciousness will give one eternal life. Such a course of action could produce nothing but disintegration, the loss of individuality and, in extreme form, mental unbalance or insanity. To us the ravings of the lunatic certainly do not voice the oracles of divine wisdom. If the strange thoughts and images arising from the unconscious are to have any value at all for us, they have to be interpreted, made available for life, through the mediation of the human understanding.

Here again, however, the teaching of the mystery religion must be understood in its own terms. For just as the prostitution in the temple was for the average woman a ritual initiation to be experienced once and once only, and was by no means to be a camouflage for a loose or licentious life, so the ritual of the Soma drink was an initiation which did not imply that the worshipper was to give up his personal autonomy in matters of everyday life, nor did it justify a life of drunkenness and debauchery. When we translate this into terms of modern life surely it means that just as every woman needs to experience, once in her life, that personal surrender by which she accepts her own emotion and her own instinct regardless of the outcome, symbolized by the *hieros gamos*, the sacred marriage in the temple of the Goddess, in which the woman

of olden times gave herself to her own instinct, sacrificing her demand to possess thereby the man's devotion, so also in a similar way, men and women must experience the voice of their inner dæmon, allowing it to speak in them uncensored either by rational thinking or by conventional morality. Through such an experience an individual can become acquainted with the ultimate reality of his own nature. He learns to know his own deeps and his own limits.

The religious texts say that such an experience confers the gift of immortality. We do not know, however, how that saying is to be understood. We know nothing about a life beyond the grave, we do not know whether there is such a thing or not. But we do know that throughout the ages men have borne witness to the fact that initiation experiences, such as these we have been discussing, produce a feeling of immortality. To such people the considerations of this world are seen in a new perspective. They seem in some way, and this is a very real psychological experience, to be released from the absolute conditioning of here and now, as though, while still living in the world and being really in it, they yet see things *sub specie eternitatis*, as from the point of view of eternity. To attain such an attitude is at least a subjective experience of the state of being immortal, whether it implies an unending life after death or not.

There is a passage in one of the Hermetic texts which seems to express this point of view. There it is said that to raise the Veil of Isis is to break the bonds of death and become consciously immortal.⁹ This saying should be compared with the inscription on the statue of Athena which reads: "No mortal has ever revealed my robe." To raise the Veil of Isis must mean to see Nature as she really is, to understand what it is

⁹ See Mead, G. R. S., *Thrice Greatest Hermes*, vol. I, p. 62, John, Watkins, London, 1906

that underlies the manifestations of this world, and of the emotions which so move us, to see them in their ultimate reality not veiled any longer by custom or convention, by rationalization or illusion. He who is able to do that and so to face reality, becomes consciously immortal, or perhaps it should read "conscious of immortality," for he has released his mind, himself, from the conditionings of time and space and especially from the distortions of fact brought about by his own ego orientation. His centre of consciousness has shifted from the personal "I" of his ego, to a more disinterested focal point, which embraces in its outlook a larger range and has in consequence a more detached attitude.

This change in psychic focus is so important and far-reaching in its consequences that it is symbolized in the religions of the moon as the attainment of immortality, or as giving birth to the immortal child, the saviour. The child born of the initiation to the Moon Goddess is naturally not to be confused with the human child of the flesh. It is a psychic not a carnal child and is the symbol of the new individuality, which is brought to birth through inner experiences like those we have been discussing.

In *The Secret of the Golden Flower* the Chinese teaching in regard to this birth of the Holy Child has been rendered by Richard Wilhelm, while C. G. Jung has given an illuminating psychological commentary on it. There an Oriental method for turning the psychological energy within is described. If the energy is allowed to flow outwards, unchecked, it creates in the outer world, while if it is checked in its outward flowing and turned back towards the centre it creates within the individual. The creations produced by the outflowing of the energy comprise all a person's outer activities, work, social relationships, children, a family and home and so forth. The inner creation produced by the inflowing of the energy is the

psychic child, which corresponds to Jung's concept of the Individuality.

These ideas occur also in the teachings and hints of the moon religions. The bearing of actual physical children is set over against the power to develop the inner psychic child, who is believed to be immortal, because he is beyond the conditioning of this world, existing, indeed, in a realm different from the external or visible universe.

The desire to have physical children is not unrelated to the almost universal desire for immortality. Among primitive peoples and also in the Orient, one of the chief reasons for desiring children is that there may be someone whose duty it is to perform the burial rites and continue the ancestor sacrifices which are believed to keep alive the spirit of the deceased and further it on its journey in the other land. Among many peoples, too, it is felt that the parents gain a certain kind of immortality through their children who carry on the family name and in whose lives the life of the parents is in a way continued.

In certain very early and primitive myths a distinction is made, however, between the partial, or quasi, immortality of a life lived in the person of the child, and a more direct immortality of the individual himself. There is the rather common myth, for instance, of a choice between the two having been given to men by the moon. In one form of the myth men were required to choose between the gift of an immortality like the moon's, which renews itself, and an immortality like the banyan tree which is renewed by propagation. Men chose to renew themselves through children and so lost their chance of personal immortality. The myth goes on to relate how subsequently a hero came who taught a few people how to win immortality for themselves.

The idea seems to be that the divine creative spark in man

can either express itself in the creation of a human child or alternatively it can be assimilated into the individual himself, creating in him a spirit which is immortal. It is not only in primitive myths that this antithesis between immortality and the bearing of children is recognized. In the apocryphal *Gospel to the Egyptians* a conversation is recorded between Christ and a certain woman disciple named Salome as follows : "When Salome asked how long Death should prevail, the Lord said : So long as ye women bear children ; for I am come to destroy the work of the Female. And Salome said to Him : Did I therefore well in having no children ? The Lord answered and said : Eat every Herb, but eat not that which hath bitterness. When Salome asked when these things about which she questioned should be made known, the Lord said : When ye trample upon the garment of shame ; when the Two become One, and Male with Female neither male nor female." ¹⁰

The saying "When the Two become One, and Male with Female, neither male nor female," suggests an inner marriage of the male and female parts of the psyche, through which the individual would become whole. If I am right in this reading of the text, the Lord's reply would mean that an inner marriage will give rise to that inner child whose birth brings release from the power of death. This rendering accords with the Hindoo saying "What need have we of children, we who have this Self ?"

The Self is the fruit of psychic development, the child of the inner or sacred marriage. This idea should be compared with the Chaldean picture reproduced in figure 2. There the fruit of the sacred Moon Tree is shown to be Sinn, himself, the young or crescent moon, the hero who overcomes the enemy

¹⁰ Mead, G. R. S., *Thrice Greatest Hermes*, vol. I, p. 153, John Watkins, London, 1906.

of his father. He is the fruit of the tree. The Soma drink, pressed from this fruit, bestows upon the participant divine gifts which he, the divine fruit, possessed. This symbolism is very familiar to us. Adonis was the fruit of the tree, when in his death he was bound upon it ; Dionysus was fruit of the vine, whose blood was the wine, drunk by his followers. Christ's death also showed forth the same mystery and the cup of his sacrament held the wine which represented his blood. It was the blood or juice of the fruit of the tree, that fruit which represented the highest development of the tree, which is the tree of life, and whose essence gives immortality. We find the same idea expressed in the symbolism of the rose and the cross, where the rose, Rose of Isis or of the Blessed Virgin, is the flowering of the cross or tree. In the initiation to Isis described by Apuleius, it will be recalled that the postulant by eating of the Roses of Isis, flower of the tree, was released from the bondage of his carnal nature.

This symbolism carries us beyond the point of development of *one* principle of man's being to the correlation of both principles, which in the Gnostic text quoted above was represented as the marriage of Male and Female. The Eros of the feminine principle is here united to the Logos or masculine principle and the fruit of the union, represented by the Moon Man, the Hero Child, is the foreshadowing of that Self of which the Hindoos speak with such certainty.

To us of the West, these things are mysteries only dimly sensed. We cannot speak of them with certainty, but at the same time we cannot ignore the fact that modern poetry and art and the dreams and phantasies of many people today agree with the myths and religious teachings of the past. The symbols, which appear today and their development, show that a movement is taking place in the forces beneath the surface of consciousness, which resembles in a fundamental way the

movements which have been immortalized in the teachings of the past. They tell of a path for renewal which is new in our day but old in actual fact, a path of redemption through the things that are lowest, which is the fundamental teaching of the moon religions, and of the worship of the feminine principle.

In the image of the Mother Goddess — ancient and powerful — women of olden times found the reflection of their own deepest feminine nature. Through the faithful performance of the ritual prescribed in her service those far-away women gained a relation to this very Eros. Today, the Goddess is no longer worshipped. Her shrines are lost in the dust of ages while her statues line the walls of museums. But the law or power of which she was but the personification is unabated in its strength and life-giving efficacy. It is we who have changed. We have given our allegiance too exclusively to masculine forces. Today, however, the ancient feminine principle is re-asserting its power. Forced on by the suffering and unhappiness incurred through disregard of the Eros values, men and women are turning once again towards the Moon Mother, not, however, through a religious cult, not even with a conscious knowledge of what they are doing, but through a change in psychological attitude. For that power, which in ancient and more naive days was projected into the form of a goddess, is no longer seen in the guise of a religious tenet but is now sensed as a psychological force arising from the unconscious, having, as had the Magna Dea of old, power to mould the destinies of mankind.

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